

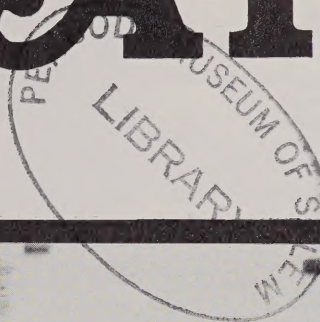


messing about in BOATS

Twice a Month!

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June 1, 1987





**BOB
HICKS**



messing about in BOATS

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Commentary



In this issue I got carried a-
way some with the Irish curragh, a
rather bizarre sort of boat in these
times, in that it is built of sticks
and skin and tarred to make it wat-
ertight. Perhaps this simple de-
scription is too crude, for it is a
nicely conceived craft built for a
purpose, and though built in rough
style, it works very well. It's a
"traditional small craft", but un-
like the elegant wooden creaitions
we see today in that genre, this
one's a rough one.

Why would anyone want one?
Well, a tiny enclave of Irish Ame-
ricans in New York supports a fleet
of five. Other scattered Irishmen
own them in Boston, Philadelphia
and Annapolis so I'm told. The boat
has its adherents sprinkled around
the east coast, based mainly on its
Irish ethnic authenticity. That's
the way they built them in the
Auld Sod, and that's the way they
build them today.

Well there's most of seven pa-
ges in this issue on these boats
and the people who love them. My
comments here reflect upon my
finding myself becoming rather
fond of the unprepossessing nature
of these craft and their builders
and users. These are very much
"blue collar" boats from overseas,
used as workboats on the Irish
coasts. Like our dories, wherries,
skiffs, etc. they evolved in vari-
ous styles in various parts of Ire-
land. But all shared the working
boat background, and while today's
craft are rowed for sport here,
anyway, they're not gussied up.
Nope.

That's what I fell for, the
plain no-nonsense sort of construc-
tion. The efforts at "appearance"
were based on using ordinary house
paint to make a socio-political
point, green on the upper parts of
the hull structure and oars, orange
on the lower. The wood was cut
and fitted well enough to support a
tarred canvas exterior hull skin,

but no better than needed. Here's a
boat one climbs into with sandy or
muddy boots dragging along sea-
weed, and so what.

The boats are raced because
they move well with their weird
oars, these too of the crudest ima-
ginable appearance but effective in
operation. Iron pipe tholepins,
blocks with holes to fit on the
sides of the oars. Racing these
boats is like taking your farm
pickup truck to the race track to
race other trucks.

There are other boats indige-
nous to our shores that also have
simple workboat style, but since
these are built of wood with seams
that must be made watertight, the
carpentry has got to be fussier.
Even the early dories knocked to-
gether winters by fishermen, rough
as they were, had decent fits at all
external seams, or they'd not be
serviceable. The Irish built with
simple wood framing and skin hulls
because there wasn't much useable
wood in Ireland. This saved them a
lot of fussy work. A bit like the
eskimo kayak in choice of materi-
als. They built with what they
could get. Today, tarred canvas
has replaced stretched animal
hides, but the basic design remains
unchanged.

Yes, yes, I do like mahogany
runabouts and brightwork trim on a
wooden sailboat, or a finely fin-
ished Whitehall or Adirondack
Guideboat. The craftsmanship of a
northwoods canoe appeals to me. I'm
easily infatuated with such nice
specimens of the boatbuilder's
trade. It's just that I've always
been the sort of person who has
mud on his boots, or grime on his
dungarees (jeans?) from kneeling
in the dirt, or grimy hands from
whatever I've gotten into doing. So
when I see a boat that does its job
that I could climb into and use in
any of the aforementioned states, I
am enchanted.

Our Next Issue...

Will be delayed a few days so
we can bring you complete coverage
of what seemed interesting at the
Small Boat Show in Newport. We'll
also be covering the sea kayak get
together at Mystic and the launch-
ing of the 24' Shetland Islands Six-
ern, STRATSERN, a boat Lance Lee
says was the most difficult ever
built at his Apprenticeshop. That'll
probably do it. We have on hold
several other promised articles not
so time sensitive. If we can keep
on with this enlarged 40 page form-
at, maybe we'll get them in soon.

On the Cover...

A traditionally built canvas
covered Irish curragh comes to Cape
Ann, Massachusetts, home of Glou-
cester and its Portuguese fishermen
heritage. Yes, there are Irish
there too. Rather complete story on
all this in this issue.

Op~Ed Page

This section exists for readers to express their opinions about subjects that have appeared in MESSING ABOUT IN BOATS, including debating editorial remarks I have made. Your comments will be published here edited only for clarity and to remove redundancy.

JUST IN CASE SOMEONE ASKS

Just in case someone asks more about my boat (ARCTIC TERN, March 15, 1987 issue):

1) Bottom and topsides are 1/2" ply (12mm), bulkheads are 3/4" ply (18mm).

2) Stitches are hardware store galvanized steel wire, #12 or #14 guage.

3) A major advantage of stitch and glue is that you DON'T have to build over a lot of building forms and stringers. Just stitch up 4 or 5 pieces of plywood, cut to shape, along their edges and the skin of your hull is all formed, but not finished by a damn sight! On a boat the size of mine (24' LOA) this is a major incentive in the early stages if you're really looking forward to the first time your boat looks like a boat.

4) Stiffening and finishing it out is when the real work starts!

Carroll Huntington, Dover, MA.

MORE ON SCHMOOZING

Joe Reisner's remarks in PRAISE OF SCHMOOZING on this page in the January 15th issue attracted this response from the folks at Wayland Marine in Cobble Hill, British Columbia, North American distributor for the WAYFARER sailing dinghy kits and other interesting boats (SCHMOOZING is the art of low key appreciation of nice wooden boats at group affairs):

"Regarding SCHMOOZING, well we did one. Last year we put on a laid back boat show right here in downtown Cobble Hill. Took a hell of a lot of chutzpah to do it, but this year the exhibitors are phoning US asking that we do it again. So we will. It can be done cheaply but takes a lot out of the organizers."

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Hey! Who used that Pearl?

This picture was taken off the western coast of Florida by Dick Sheperd. It shows two well used boats (actually one of them is well used and the other is used well), a Rob Roy 23 and a Sea Pearl 21 doing what they do so well, residing in very shallow water. The Rob Roy "Windflower" has wet her keel in some good waters of the United States from Sutton's Bay in Lake Michigan to coastal cruising off the coast of Florida; each of these more than once. I would venture to say that most of her miles have occurred on a trailer. With Dick at the helm of the trailer as well as the vessel, I am safe in saying that she is at least, used well.

The Sea Pearl pictured is at least, well used. She is also well named "Voyage Through America," by her skipper, Shane St. Clair. At the time of this picture, Shane and his Pearl were just completing a 5,000-mile continuous voyage sans trailer, that lasted six months and seven days. Looking none the worse for her passage, Shane has piloted her by water from Tarpon Springs to Tarpon Springs along the east coast of the

United States, through the Hudson and Erie Canal in New York, the Great Lakes including the Trentsevern canal system in Canada, Georgian Bay and the North Channel, the Chicago, Illinois, Mississippi, Ohio, Tennessee, Tombigbee and Mobile Rivers.

Shane is a young Californian with an excess of energy who seems able to make friends wherever he goes. We gave him a plaque upon his return. The bottom line read, "He has proven to all that beautiful and rewarding adventures are within the reach of all of us, and not exclusive to the wealthy yachtsman." He has let us know, in no uncertain terms, that he has more Sea Pearl adventures planned. Stay tuned for "The Adventures Of Shane."

Thanks for the photo Dick and remember if it gets too cold for you way up North, you can always pack up some grub, hitch up Windflower, and head South.

For more information about the Sea Pearl 21 or the Rob Roy 23, call or write:

MARINE CONCEPTS

159 Oakwood St. E., Dept. MB
Tarpon Springs, FL 33589
Phone: 813/937-0166

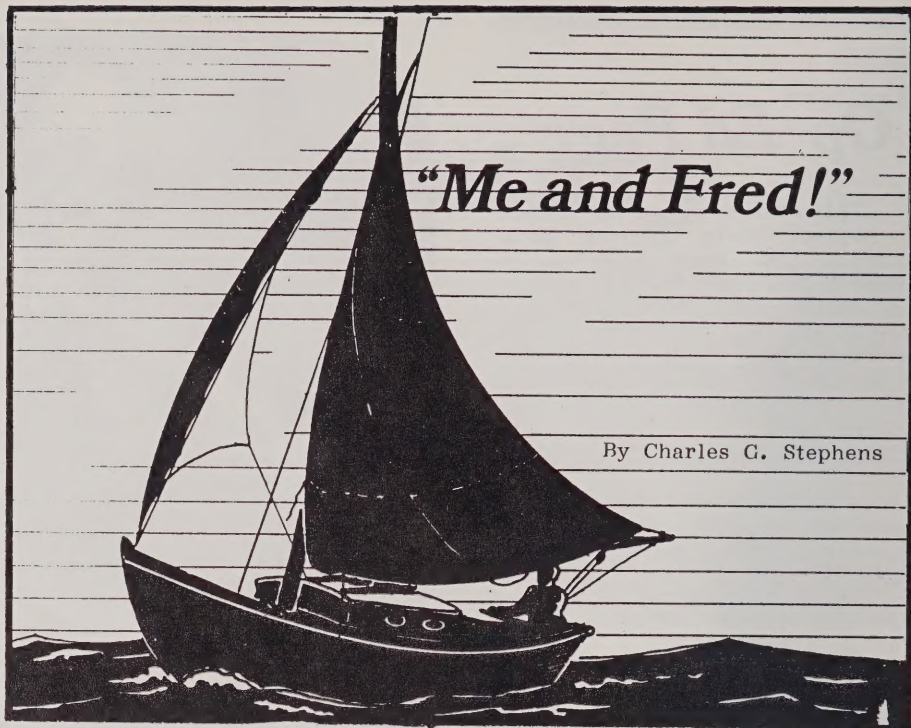
There still aren't that many good ways to learn how to sail if you didn't spend your pre-teen summers dishing out abuse to a defenseless pram. I had to do it to a lawnmower instead, which would just quit after the slightest hint of mistreatment. But friends and guests who enjoy being on a sailboat but still can't tell which way the wind is blowing keep asking how I (or anybody ever) learned to sail. "You just pick up stuff as you go along," I offered. I really didn't know a good place to send such folks.

But I did realize that for me there was at least an answer to the question -- those summers I spent with Fred. Fred was an improbable master of the sea, a midlevel bureaucrat in an Ivy League university who stayed in touch with the students he counseled and always lit up if you mentioned sailboats. His wife, a friendly and cheerful lady, prevented by a childhood illness from hopping about on boats, could not share Fred's favorite pasttime, sailing on Narragansett Bay. So Fred was always looking for a companion, and I, enduring a couple of what now seem endless years of post-graduate education, was in the right place at the right time. On a Saturday morning we'd head down to the boat, just me and Fred.

Fred's boat was a Pirat, a 17-foot German-made wooden sloop, which Fred varnished and re-varnished each year in the garage, waiting for the winter to go away. The first few days after the April launching were always critical until the joints could swell up and keep the water out. I was sure it would sink the first time I spent a half hour bailing with a cut down Clorox bottle, but Fred said that was about normal. Anything was safer I supposed than the two of us, plus cooler, lurching along in the maxed out dinghy out to the mooring where the Pirat lived for the summer.

Since the Pirat had no engine, not even a little putt-putt, we had to do everything "on our own". No "when-in-doubt, diesel-out" for us. That's where I first learned to raise the main and backwind the jib before sliding away from the mooring, leaving it to entertain the dinghy until our return. But we never did this until Fred had surveyed wind and current, noted the position of other boats (and their mooring lines), and talked through how we would leave the anchorage area without embarrassing ourselves. "Come on, Fred, let's get going!" "Hold on; let's figure this out so we don't miss something and get into trouble." And we never did. I still remember that.

Out on the Bay, Fred would let me take the varnished wishbone tiller and guide the sleek Pirat ship through the waves built up by



the typical southwest breeze. "You can bear off just a little, now back, kind of like an S to keep those waves from hitting her head on." We would lower the iron centerboard all the way on a beat but pull her up a bit on a reach. You could feel it balancing out the big main and taking pressure off the rudder as we threaded our way south down the bay.

Down past Patience and Prudence, Narragansett's favorite mid-bay landmarks, we'd see the fleet of Herreshoff S Boats driving across toward Warwick, their raked masts heeling but never giving in. We'd take turns bailing if the seas were up. The low freeboard seemed to invite waves to come right on a-board.

Tying up at the battered and abandoned Prudence (or was it Patience?) dock was another lesson. "What will the current do to us? How will the boat lie once we drop the main? Do you see any broken pilings?" Fred did not have a "go for it" style. We'd size it up, talk it through and take a trial run, keeping an escape route open before finally dropping sail on our final approach. We would know just how far the boat would glide into the wind because we had already practiced it, a couple of times if we weren't sure. "Docks are meant for kissing," he'd say, "not for ramming." A nasty scratch or a greasy smudge could mean a whole extra weekend in the garage next winter.

Sometimes these outings would extend overnight. We'd come flying into Potter's Cove on a reach, skirt the stern of a sixty foot cruiser, white duck pants and gin and tonics clinking on the aft deck, round up into an opening Fred had already picked out, and drop the anchor just as our momentum died.

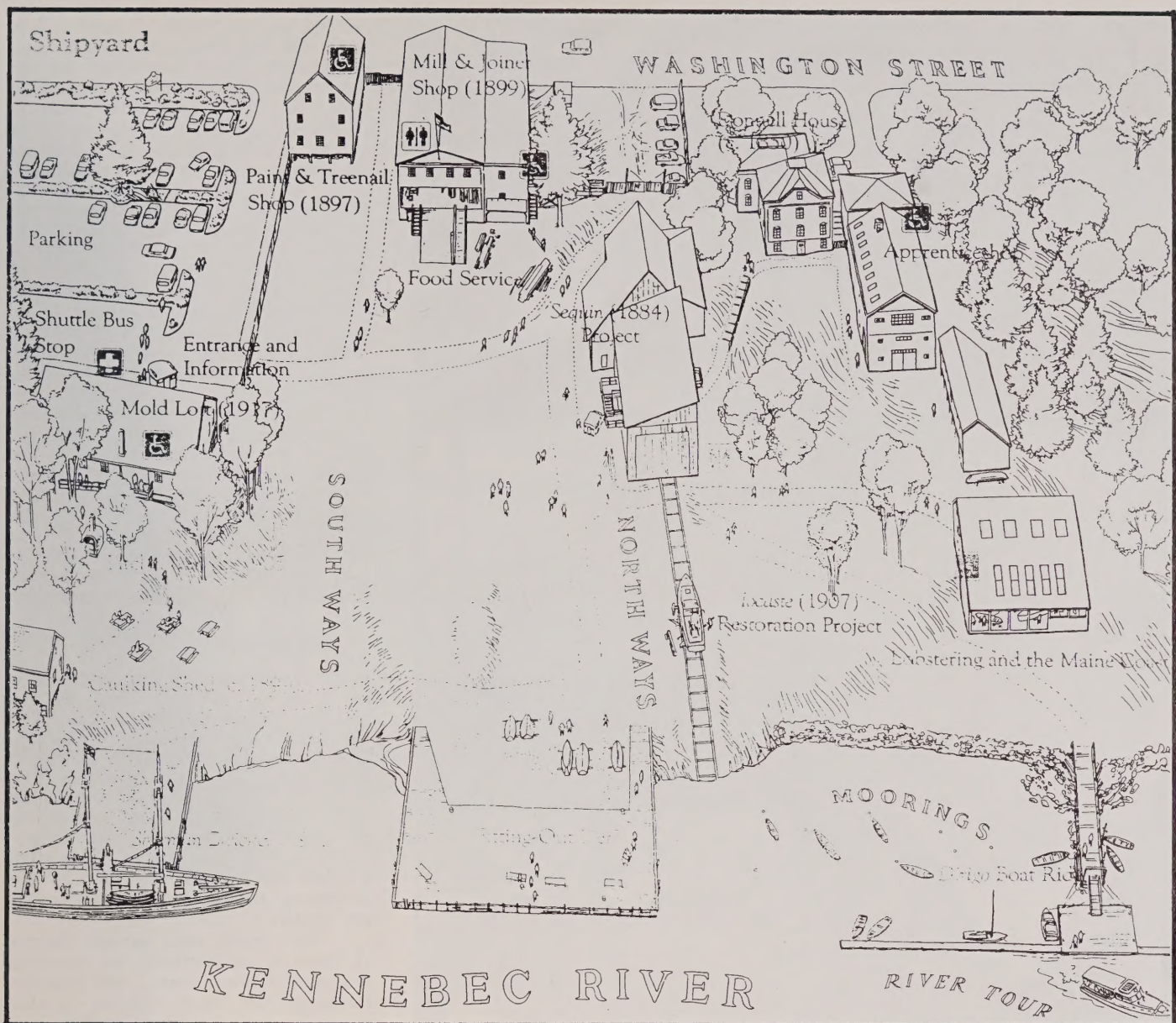
Nothing slouchy over here. . .

The mahogany bench seats on each side of the centerboard trunk became luxurious Pullman berths just by adding rubber mattresses and the canvas boom tent. A warm beer from the bilge could be reached without even moving. "This was living," I thought. "You think those people on that cruiser are having a good time?" we'd wonder.

"Sailing downwind requires the most concentration," Fred would say, "because you never want to jibe unless you mean to. That boom swinging across can ruin your whole day. Even if it doesn't take your head off, it can rip the gooseneck right out of the mast."

So I would sit for hours easing the wishbone tiller this way and that to keep the same wind pressure on my ears and the back of my neck -- "a poor man's wind-vane," Fred said -- and head up if we got "by the lee". Fred would rig the whiskerpole for running "wing and wing" and we would scoot down the waves back to the waiting dinghy.

I've surfed along under spinaker many times since those summers with Fred, on boats with many knobs and dials and arrows to tell you where the wind is. But I still listen to my ears, like Fred said, and give the little wishbone tiller a nudge in the right direction. I've kissed a few more docks, too, upwind, downwind, and across. You'll always find me looking around, sizing up the situation, gauging our speed. If it's tricky, we'll go through a dry run and swing around for another shot. How did you learn to do that? Not much to it; just a couple of summers with Fred.



Looking Around at Percy & Small

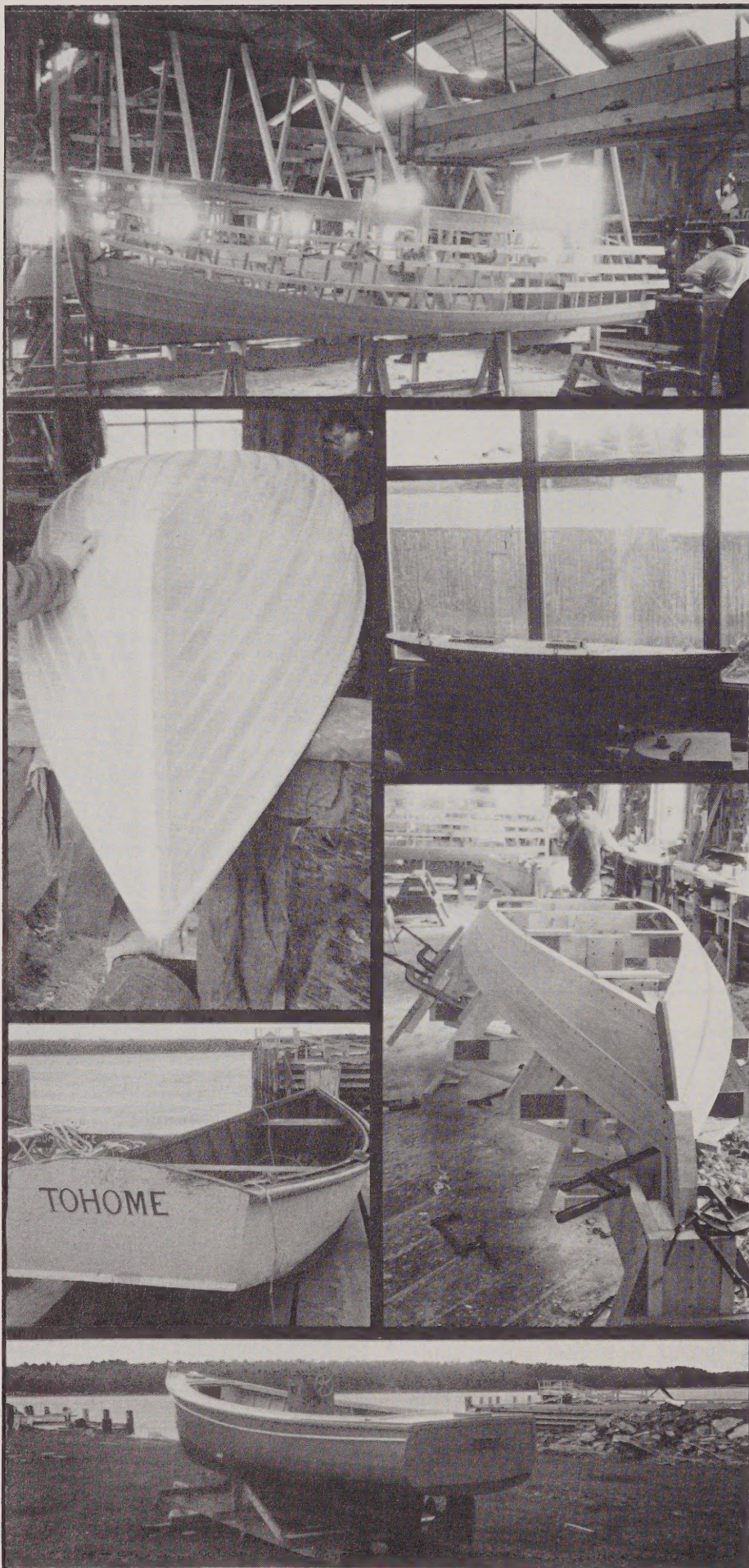
John Burke had a big grin on his face when we met at the Percy & Small Shipyard site of the Maine Maritime Museum in Bath in late April. It got bigger when I remarked on what a great "playground" he had. John is in charge of running the Shipyard and attendant Apprenticeship for the Museum. A couple of years ago he got a call from Museum Director John Carter. "I'd like you to come down here and take over this shipyard job for us," Carter announced. Burke accepted and left his multi-faceted existence on Cape Cod as a ferry skipper, boatbuilder and nautical tradesman. At Percy & Small he can work with his hands and wear regular working duds as often as he must be deskbound and on the phone, for Percy & Small is intended to be a sort of working replica of its former self as part of the expanding Museum facilities.

And expanding it is, for in 1986 over \$7 million was raised in a big campaign to build a whole new Museum center adjacent to Percy & Small and, at last, get all the Museum collections and people onto one site on the shores of the Kennebec River. Spark plug of this big money raising effort was Betty Noyce, who pledged \$3.5 million of her own if the Museum could raise matching money. It was the usual struggle, but big contributors like the nearby Bath Iron Works Shipyard were supplemented by many smaller contributions, and the goal was met. A start on the already designed new building will be made this summer.

But John Burke smiles not just because of this. He likes what he does at Percy & Small for John's a boatbuilder at heart. John loves traditional boats and what goes into building them. He has worked in



Happiness is running a historic shipyard!



the past on the MAYFLOWER replica. He was a friend of Pete Culler and in recent years compiled a book of Culler's plans published by International Marine. Since coming to Bath, he's taken particular pleasure in finishing off the pinky schooner MAINE, started in the former Lance Lee era. Now he has traditional small craft being built in the Apprenticeship under his overall supervision, and being rebuilt and restored also. The former Mill & Joiner Shop, Paint & Treenail Shop, Mold Loft and Caulking Shed from Percy & Small days remain on site as they were, dating back to 1896. The Apprenticeship building now sports three floors of building and restoration space. The new Lobstering and the Maine Coast exhibit building is in place nearby. Out on the waterfront two piers are shaped up, at one the 142' grand banks schooner SHERMAN ZWICKER rests during the Museum's open season, the other provides the base for the passenger vessel DIRIGO to take on sightseers for 40 minute trips upriver along the Bath waterfront.

The Apprenticeship is a particular pet of John's, as he is a firm believer in boatbuilding and repair as a trade, not a hobby, and in training would-be builders to treat the work in a businesslike manner. The apprentices (12 each 18 month term) not only build representative specimens of flat bottom and round bottom craft, but also do repair and restoration for clients and on Museum boats, just as a real yard would. John says 80% of the apprentices go on into the boatbuilding trade.

For those who cannot devote 18 months exclusively to learning the boatbuilding trade, the Apprenticeship has been hosting winter evening workshops on various aspects of the trade. These have all been full to the allowable limit of participants, so now this summer, John has expanded this "part-time" program with four "vacation period" programs. Dave Dillion will be teaching a 10 day course on Lines & Shapes June 22nd through July 3rd. Jerry Stelmok will teach Building the Maine Guide Canoe July 8th through 17th. Roger Taylor will take Sail Training students out on the 53' pinky schooner MAINE on three separate four-day courses running from July 18th to the 31st. And Arno Day will wrap it up with a three week session on Boatbuilding Theory & Practice beginning August 3rd. These may sound familiar, for they come right out of the Wooden Boat School program at Brooklin, ME.

From the top: A busy shop, 12 at work. Finishing off a Rangeley Lake Boat. Model at the window. Flat bottoms on the dock and in the shop. An original Casco Bay Hamp-



"Pride of the Yard"

*Wyoming launch, Percy and Small Shipyard,
Bath, 1909. Thomas Hoyne, artist.
Maine Maritime Museum collection.*

The big fund raising campaign will not only put up the new \$3 million plus building but will also establish endowments for future operation and maintenance of the Museum property. "People aren't much interested in giving money to pay wages," John explains. It's more satisfying for a donor to see his name on a building or other artifact at the Museum. Some of the endowment funding will enable John to achieve more with more help. Achieve more what? Well, more of making Percy & Small a true replica of the turn of the century shipyard it was once. John's not thinking in terms of a "theme park".

Percy & Small built a lot of ships, and the "Pride of the Yard" was the huge six-masted WYOMING, launched in 1909. Helping out on that date was the steam tug SEGUIN. The WYOMING is long gone, but the SEGUIN sits today somewhat forlornly in a huge shed on the shipyard site. Restoration of the 100' wooden tug was originally aimed at 1984, its 100th birthday, but the costs of the project grew

overwhelming, as do most of these "ship saving" projects, and for the past couple of years the shed's been quiet. We had a look in at the job, and it is an overwhelming sight. While the hull's all there, there's not much of it that'll still be there if and when the restoration is completed. Again, in these big projects, as often happens in smaller amateur efforts, the result is more of a replica than a restoration, everything replaced a piece at a time. SEGUIN's original steam power plant is still in hand, just in case.

This summer there'll be more guest moorings on the waterfront too, for visitors arriving by boat. The waterfront activity is a vital part of the Museum's ambience. During the season, which opened May 23rd and runs until October 12th, various special events are scheduled. On July 31st it will be Friendship Sloop Day with the Friendship fleet stopping by en-route home from its annual race in nearby Boothbay harbor. August 1st and 2nd will feature a maritime

auction, this at Foster's Auction House on Rt. 1 in nearby Newcastle. October 4th closes out the season with a Sea Fair featuring activities, exhibits and entertainment focussed on the sea. The Apprenticeshop has a visitors' gallery for viewing the ongoing small craft building. Due to the anticipated construction work commencing, the Caulking Shed and Mold Loft buildings may be closed, as will the SEGUIN project shed.

If you haven't visited the Maine Maritime Museum, it deserves your attention on your next trip down east. The Percy & Small yard is 1.25 miles south of the center of Bath on Washington St., down past the giant RIW yard. It'll cost you \$4.50 to visit, they're open 10-5 daily. If you've not been there for a few years, you'll not recognize it today. For details on special events and programs, call them at (207) 443-1316 or write the Maine Maritime Museum, Washington St., Bath, ME 04530.

Report & Photos by Bob Hicks

This is the story of the refitting of a 20' pulling boat into a great sailing and beach boat, a good rowing boat and a fair motorboat.

The ad in the February, 1985, issue of Jim Thayer's THOLEPIN read like this:

"Used Boat Show. We are planning to come up in June for the Newport Used Boat Show. The primary offering will be a 20' pulling boat with sailing rig. This boat is set up to pull six oars, although one man can move her right along, even when loaded. She is fitted with centerboard and sailing rig. Would make a great outfit for a family or camp."

Hey, this was just what the family needed. It was a Saturday morning in early March, 1985, and the THOLEPIN had just arrived. I got as far as this ad and was on the phone with Jim immediately. Come to find out, the boat was still "in the rough" and Jim hadn't started any work yet. Faced with this, I proposed a do-it-myself kit. Jim agreed to send me more info including photos, and I would send him a list of my requirements.

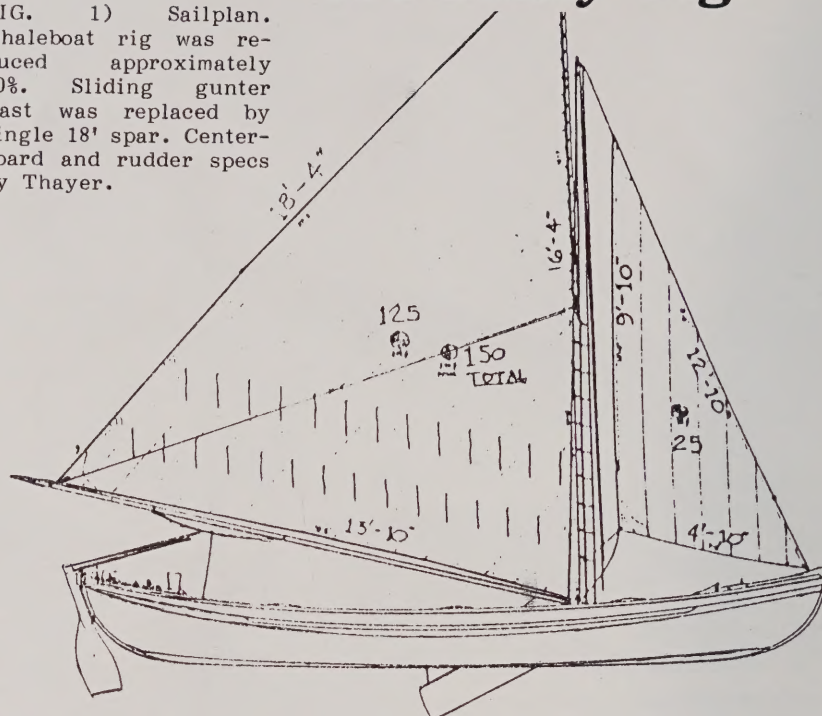
I had finished off one of Jim's Express Whitehall kits with sail rig in June, 1983, and had been pleased with the boat. I was happy with Jim's designs (and prices) for this traditional type of boat. We had enjoyed the Express that summer but it just wasn't big enough for my wife and I and three kids. It was great for rowing but lacking a centerboard, it did not sail well. My priorities listed sailing first, fishing and rowing second, motor cruising nearby canals third. Knowing such an all-purpose boat would be a compromise, I wanted to first be assured this gig would be a good sailer.

The photos and information arrived. Jim had designed and built the boat about 1972 for his family to use. It had sat unused a half dozen years during its life and now needed work. It was big at 20', but light at 350 lbs. It would be easy to trailer. The hull was C-flex with a lot of wood trim and a great traditional look. And, we could design in the versatility we wanted.

So we got serious and developed some specifics. I wanted pretty much the same basic kit setup Jim supplies with his production boats. I had opportunity to stop over at Richmond on one of my business flights to Florida in the spring of 1985. Jim picked me up there at the airport and drove to his shop in Mechanicsville. The boat was rough, but she had nice lines. I knew she would turn out just fine. After some measurements, we discussed mast location, centerboard size and location, rudder details, etc. I had already chosen a scaled down version of the Beetle Whaleboat rig pictured in Figure 1.

A Family Gig

FIG. 1) Sailplan. Whaleboat rig was reduced approximately 30%. Sliding gunter mast was replaced by single 18' spar. Centerboard and rudder specs by Thayer.



I had obtained this sailplan from Mystic Seaport (Plate #9 in MYSTIC SEAPORT MUSEUM WATERCRAFT by Maynard Bray). After a great lunch with Jim and his family, I set to work with scrub brush and hose to clean off some of the years of grunge and pecan tree drippings before I had to catch my business flight on to Florida.

Jim made one of his famous delivery trips north, fully loaded with boats, and we met in Albany the third week in June. Talking and planning were over. It was time to get to work if we were to get on the water this summer. What did I have to begin with?

The hull. The C-flex was rough (no gel coat over the glass cloth) but sound and strong. Two coats of Benjamin Moore gloss white house and trim paint did wonders. It has held up very well.

Sheer trim. A white pine molding on the gunwales had some rot and could not be finished natural so I put epoxy on the rot and painted it with "Colonial Red" porch and deck enamel. The remaining oak and fir rubrails and trim needed scraping and sanding, but finished bright with three coats of Interlux 90 varnish. This looked terrific against the white hull.

Spars. Jim had laminated an 18' mast and 15' boom from spruce. With the help of a power plane, hand planes, power sander and instruction from two Walt Simmons' articles in bygone SMALL BOAT JOURNALS (Successful Sparmaking, #40 and #41) I was in business.

Boom jaws, sail track and varnish, and the spars were complete.

Rigging. The 18' mast is unstayed, lies easily in the 20' boat and is easy to raise. The sail is laced to this boom and has a 5/8" sailtrack to slide on on the mast. The jib is set flying as there's no forestay. The entire rig is simple to put up and take down. We can be on the water, ready to raise sail in 12-15 minutes after arrival at the launch site. Hauling out and un-rigging and storing away everything takes longer, about 20 minutes.

Centerboard and trunk. On July 4th we had a nice beach bonfire, toasted marshmallows and melted lead. Jim supplied a '54 DeSoto hubcap for a melting pot and about 10 lbs. of lead. The white oak board was pretty tough to work, but came out okay. Putting mahogany trim around the fiberglass trunk Jim had installed was a challenge. It was the only really tough woodworking of the whole project.

Floorboards. I fitted the redwood boards to oak stringers Jim had glassed in. Fasteners were #10 FH screws with finishing washers.

And now on to performance. We were doing some rowing in July and sailing by the first week in August. I was really pleased with her sailing characteristics. It's the hull shape that makes this boat go, at slightly over 20' long and barely 5' wide, she moves easily through the water. She has fine ends with a cutaway forefoot, a plumb stern and a full midsection with a fairly flat bottom. She is tender to a point,



Annie's Boat

Report & Photos by Bob Hicks

Maybe it's some sort of subconscious mindset, but it's a fact that I've not done much about women building boats. Occasionally, such as in our report on the Landing Boatshop last winter, I've taken note of women boatbuilding. But about all the news about boatbuilding has been about men building boats. So when a mutual acquaintance suggested I contact Annie Hundt of Hamden, Connecticut, to find out about her boatbuilding project, I said to myself, "it's about time I did something about this."

Annie Hundt is a very energetic, highly motivated, organized woman of 35 years with an infectious enthusiasm for her project. This is something I never tire of, the enthusiasm of yet another home boat builder I get to meet. Annie's quick bright smile, long braids and articulate conversational manner made this an especially enjoyable visit. Her boat rests inside a plastic covered shed of the sort I did an article on last November, with the ground completely covered with indoor-outdoor carpeting. The boat is at present a bare hull of glued-up plywood construction using the epoxy saturation technique. It's a Hartley 16.

What's that? It's a New Zealand design, plans for which Annie bought from the Clarkcraft people in upstate New York. Very complete plans too, Annie has them all cut into sections and fitted into one of the two bulky notebooks which encompass all the information she's accumulated on this job. The 16' centerboarder has a 7'6" beam, very beamy, almost of catboat proportions. But it will be sloop rigged, carrying about 175 square feet of sail in a bigish main and a jib. Annie built the hull last spring over a three month period when she

was out of work. She had quit her job as an automobile technician (mechanic) after 6 years of successfully proving to herself that she could be a good mechanic, and moved the boat outside of her father's cellar, where she'd done much of the piece part fabrication, to build the hull.

The design is a double chine hull that approximates a round bottom. The fairly narrow forefoot required "torturing" the 1/4" plywood hull panels into a twist from the keelson edge to the stem. Plywood doesn't readily accept bending into compound curves but the very expensive 1/4" marine ply she obtained through a New Haven area lumberyard accepted it, and so there it is, a sort of rounded compound curved forefoot. 1/4" planking, indeed. This will be a light boat. The sawn framing, floor frames and a cabin bulkhead, supports the two chine logs, and a number of battens in between. The thin plywood sheathing is glued onto all of these, stiffening it. Annie's using System Three epoxy, her first criterion being ability to work with it at lower temperatures. She also says she likes its flexibility after curing.

This was an interesting aspect, for she completely coated each hull panel with epoxy before putting it into place. Those severely bent forefoot panels did not suffer any cracking of the epoxy coating, which she attributes to the flexibility of the System Three resin. The expensive plywood, about \$75 for each 4'x10' sheet, has a nice clear mahogany exterior for her intended bright finish. The interior is planned to be painted off-white for light in the smallish cabin a 16' boat can provide.

Work on the boat ceased last summer when Annie went to work

for a local firm on special laminations, a job she got on the basis of her experience building three glued laminated boats. Yes, this Hartley is her third boat. Ten years ago, she and her first husband undertook to build a 26' trimaran. "We made all the mistakes on that one," Annie now laughs. They knew nothing about boatbuilding, nor about sailing a trimaran. But they got into the water, and then sailed off along the Connecticut coast sans charts or any other navigational aids. What're those? Somehow they survived it all, and learned a lot. Later on the marriage failed and Annie was on her own.

She had felt uneasy about building that tri, so big for a first boat. Now she decided to build her own boat herself, and chose as her first project an 8' sailing dinghy from Clarkcraft. She learned how to deal with epoxy on a scale that permitted clumsiness and confusion, but the result is quite a nice little dinghy that now serves as tender for her husband-to-be's 26' Columbia sloop. She also sails the dinghy around Stony Creek harbor, where she and her fiancé (they'll be married this summer) are redoing an old house he bought in the village.

Annie's choice of the Hartley was made on the basis of requirements she drew up for what she wanted. She wanted a trailer-sailer she could build herself, single hand sail, with room for a small cabin, and lots of cockpit space. She looked over the study plan kits from a number of purveyors of boat plans. When she saw the Hartley in the Clarkcraft set, she was satisfied. Here was her boat. Annie says the plans are very complete and adequate, but did leave her at times unsure of the next step or process. Then she asked around for

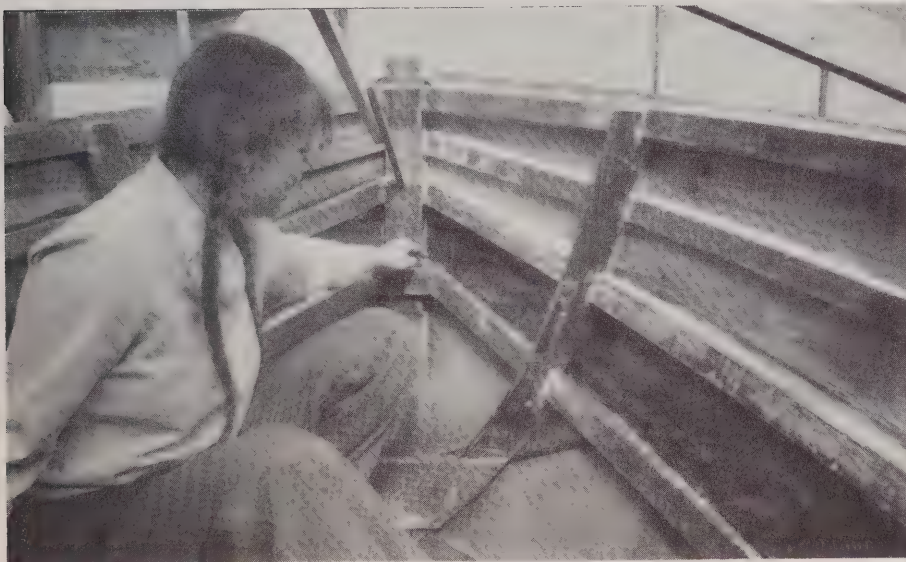
advice. She got much of her wood, other than the plywood, milled to finished sizes by friends in the cabinetmaking trade, so she could do the cutting to shape and fitting with hand held power tools. This work she did in her father's cellar.

The hull sits on a brand new heavy duty galvanized trailer Annie bought for her trailer sailing. She's gone first class on materials, "I don't want to be wondering about anything once I'm sailing," she explains. Right now she's again unemployed, the laminations firm having suffered business reversals and laid off most of the help. While she was working, and sharing an apartment with her sister in Branford, Annie had money to spend on the boat, it was the number one focal point of her life. The sails are all made, locally by O'Neil, as are the spars, again locally by Dwyer Aluminum Mast of Branford.

Annie's not a traditionalist. She's using wood because it's something she can work with herself. The Hartley design does not re-

quire her to develop serious boat-building skills. While she is now again unemployed, and without extra cash to spend, she's not yet looking for a new job. She's spending a lot of time on this house, and her marriage this summer will be followed by a month cruising to Cape Cod in the Columbia. The Hartley will get some further work during this time, but it'll be another year yet before it's finished out. The exterior of the hull is done, and it's interior building time now.

Well, the story's a pretty typical one about the "backyard boat-builder", only this time it's about a woman. Annie Hundt saw no reason why she could not build herself a boat. Her mother died when she was only seven and her father raised her. She just got used to thinking like a man about doing things and becoming an automobile mechanic or a boatbuilder, pursuits commonly regarded as being "men's work", did not seem unattainable to Annie Hundt.



Summer 1987

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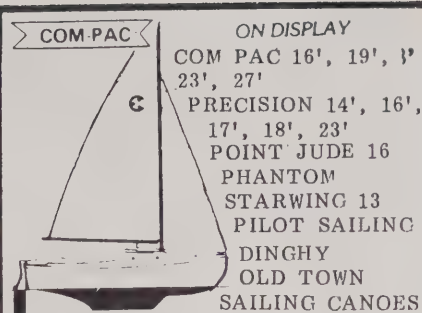
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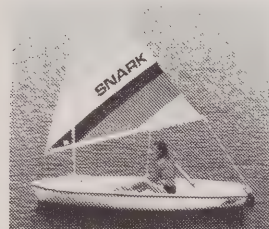
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When Irish Eyes are Smiling

There was supposed to be a demonstration of Irish currachs at Mystic Seaport Museum on April 25th as part of the annual meeting of the National Maritime Historical Society so we went down to have a look. We'd seen a single currach at the Snow Row in February, which caught our interest, but then we learned that friends in the Cape Ann Rowing Club had purchased one of the traditional Irish craft that had been built at the Philadelphia Maritime Museum in March. This bizarre sort of pulling boat was suddenly becoming visible in our purview.

What's so bizarre about a currach? Well, it's a very roughly built boat in this era of carefully crafted elegant wooden pulling boats. It's essentially a basket of sticks covered with tarred canvas. Some are built entirely of wood, as was the one we saw at the Snow Row, but all are crude in construction. Their oars are also bizarre, narrow blades seemingly just thinned down ends of 3"x3" lumber, and they have this slab of wood attached to one side with a hole in it that fits over a piece of iron pipe thrust through the gunwales. Oh yes, these are roughly built, simple working craft from the old sod, but they work well and there are those who love them.

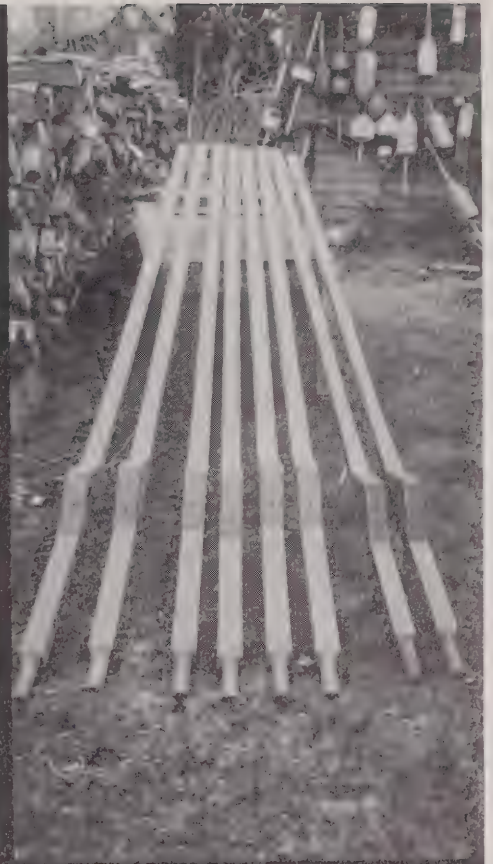
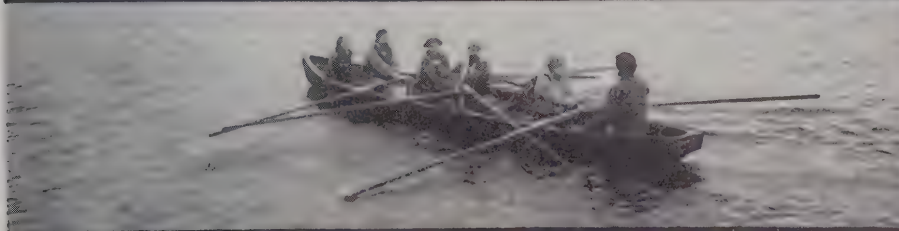
At Mystic, these were folks who belong to a Manhattan group known as the Brendan Project. Perhaps you are familiar with the story of St. Brendan's 8th century trip across the north Atlantic in a

hide covered boat, a trip recently repeated in a replica craft and subsequently published in the book, *THE BRENDAN VOYAGE*. April 25th was blustery and cold and only one of the four expected currachs turned up. Bringing it was its builder, Larry Otway and several of the group members. We happened to arrive just as Larry's friend, Jeannie Gilmore was lugging the odd looking oars across the street into the Museum grounds, so we struck up a conversation with her then, and continued it thereafter at opportune moments. Jeannie was a fountain of information about this particular subculture in messing about in boats. The one currach did get rowed about some but we were just about the only ones to observe the demonstration. Later in the day, Larry was to show slides to the NHMS meeting but we had other people to see after lunch.

In sum, there are about a dozen of these craft in the U.S. Most recently three were built in Philadelphia by Monty O'Leary from Dingle in County Kerry, Ireland. He was brought over funded by U.S. enthusiasts, the Philadelphia Maritime Museum, and Philadelphia Irish ethnic societies. The boats he built in the traditional manner of Kerry (they vary greatly in different parts of Ireland) were first carried in the St. Patrick's Day parade in Philadelphia, more as artifacts of Irish culture than as boats. Then they went to the lucky buyers who had ordered them. Larry Otway had worked with Monty on

the building. The New York group has four of the skin boats and one of wood. Others are in Philadelphia, Annapolis and Boston. A group called the North American Currach Association exists to coordinate racing amongst these during the summer. President Jim Gallagher of E. Lyme, CT, has bigger plans, though, for enlarging enthusiasm for the building and racing of these craft amongst what he refers to as, "the sleeping giant of 40 million Irish Americans".

Well, I had assumed this would be the base for this sort of boating, but Jeannie surprised us by saying that about 40% of the Brendan Project membership (totaling 45 in all) are not of Irish blood. Jeannie is, of course, as is Larry. Larry talks with that enchanting (to me, anyway) Irish lilt. Like all of us who love certain sorts of boats, he waxes eloquent when discussing his work building these boats. Our friends in nearby Cape Ann who now own one of the O'Leary/Otway built currachs, are Pat De La Chapelle and Ellen Higgins. Yes, Ellen has the Irish background. Pat's background is English, though. An interesting partnership. Having just taken possession, they are contemplating an appropriate name. Larry has suggested "Unlucky Moon", for it seems their boat is the 13th built in the U.S. and was completed on the 13th of the month. The Irish approach to this sort of bad omen is to confront it with a name which recognizes the omen's exist-



The Brendan Project currach from New York gets underway at Mystic. That #3 oarsman is still wetting his oar grips. Pat De La Chapelle and Ellen Higgins are awfully proud of a tarred canvas boat. Seam overlaps on transom, note roofing nails. The oars. Note tholepin holes in side brackets. Notches in grips denote position (IIII is 4th) as each pair varies from others in length.



ence and then flaunts it.

One of the subtle things about these Kerry currachs is the color scheme. Outside is, of course, black tar. But inside we find the lower wooden strips painted orange, but from the chine to the gunwale, the wood is green. The oars feature orange blades with green handles. Green over orange is the color scheme. A sociological/historical reason for painting one's boat. The Irish have yet to rid their island entirely of 800 years of English occupation, but they certainly have their ways of expressing their independence.

Ellen and Pat have ambitious plans, for they are also active in the Sirens Scilly Islands Gig project now underway. Isn't one six oared pulling boat enough? No, the four oared currach offers interesting adventures also. The women have been to Ireland and seen the currachs raced there. They want to join in the racing, initially in the eastern U.S. events with New York, Annapolis, Philadelphia and Boston, then over to County Kerry for the action there. Women regularly row in these events.

The currach was not at all expensive. For something under \$1500 you can get a 26' four person pulling boat with 8 oars ready to race. It is a very seaworthy craft and despite its crude appearance, moves easily under oar. They are workboats that go back centuries in development, designed to lug stuff around with as little effort as possible. The Irish even carried cattle in them, by lining the bottom with seaweed and then having the cattle kneel on this cushion while being transported from island to island.

The rowing is different for one accustomed to sliding seat or even ordinary oarlock oar-on-gunwale craft. Spacing is close between oarsmen and the final power part of the stroke involves leaning well back. Thus getting hit between the shoulder blades is a very real possibility if the oarsmen are not exactly in synchronization. Also the non-feathering nature of the oars takes some habit breaking. Due to the narrow beam, there's a big overlap of oar grips, and there are priorities as to which oar goes above the other, depending on wind direction and turning plans.

Ellen and Pat are organizing a six woman team for the currach racing, desiring to have four totally committed oarswomen (including themselves) with two reserves. This all at the same time the same women are organizing to move from rowing the big French gigs and Monomoys to their own six-oared-with-cox Scilly Islands gig this summer. Pat says there are many women on Cape Ann very interested in multi-oared rowing and they need the boats to meet this interest.

Well I love the currach because I'm not much of a craftsman. I admire and value the craftsmanship that goes into traditional wooden boat building but am very comfortable with a boat that's a basket of sticks covered with tarred canvas, rowed with modified framing lumber. I just like something that is unprepossing in construction that works well. Like, I like an old truck more than an old limousine. A personal quirk to be sure. By describing the currach as something not of a high degree of craftsmanship, I do not mean to demean what Larry Otway and Monty O'Leary do. They have very special skills to build this boat, but fine fits and complex woodworking techniques are not amongst these. All the wood is in its sawn-out state, no planing or sanding. The canvas is nailed on with roofing nails. The seams overlap on the transom like wrapping paper on a carton. The tholepin blocks on the oars are just sawn out chunks screwed on with a couple of big woodscrews. The oar blades are just sawn down to shape and smoothed a bit with a drawknife. The paint is ordinary housepaint of the appropriate colors. The whole boat is put together securely and in a workmanlike manner, but not in the least fussy or fancy.

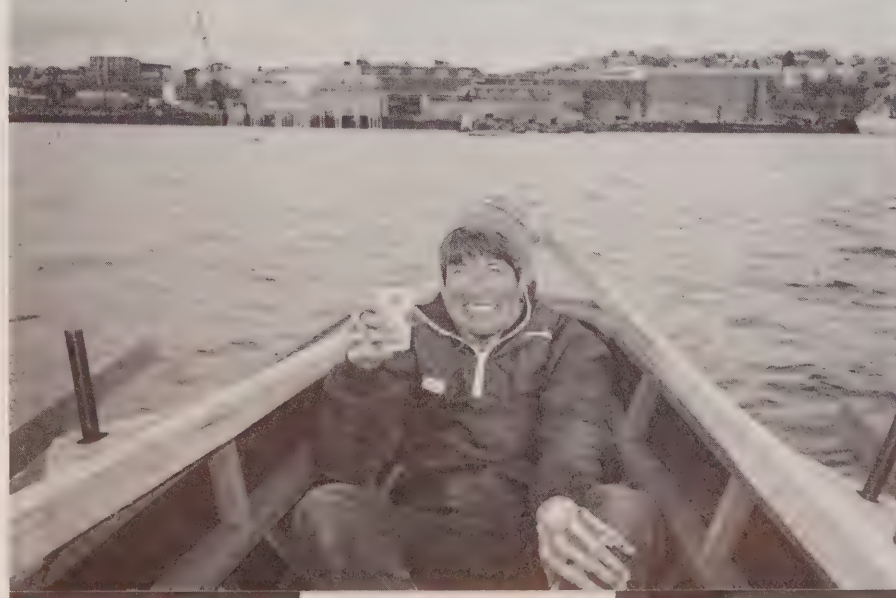
If spring (or summer) ever comes this year (it just snowed 6" here on April 28th as I write this) I hope to have a chance to row with Pat and Ellen for a first hand report on what it's like to mess about in a boat that's centuries old in concept but still works so well today. If you're interested enough in this heritage, read the following background that I've extracted from a 1938 British publication, MARINERS MIRROR, the journal of the Society for Nautical Research of Great Britain. I found it fascinating to know.

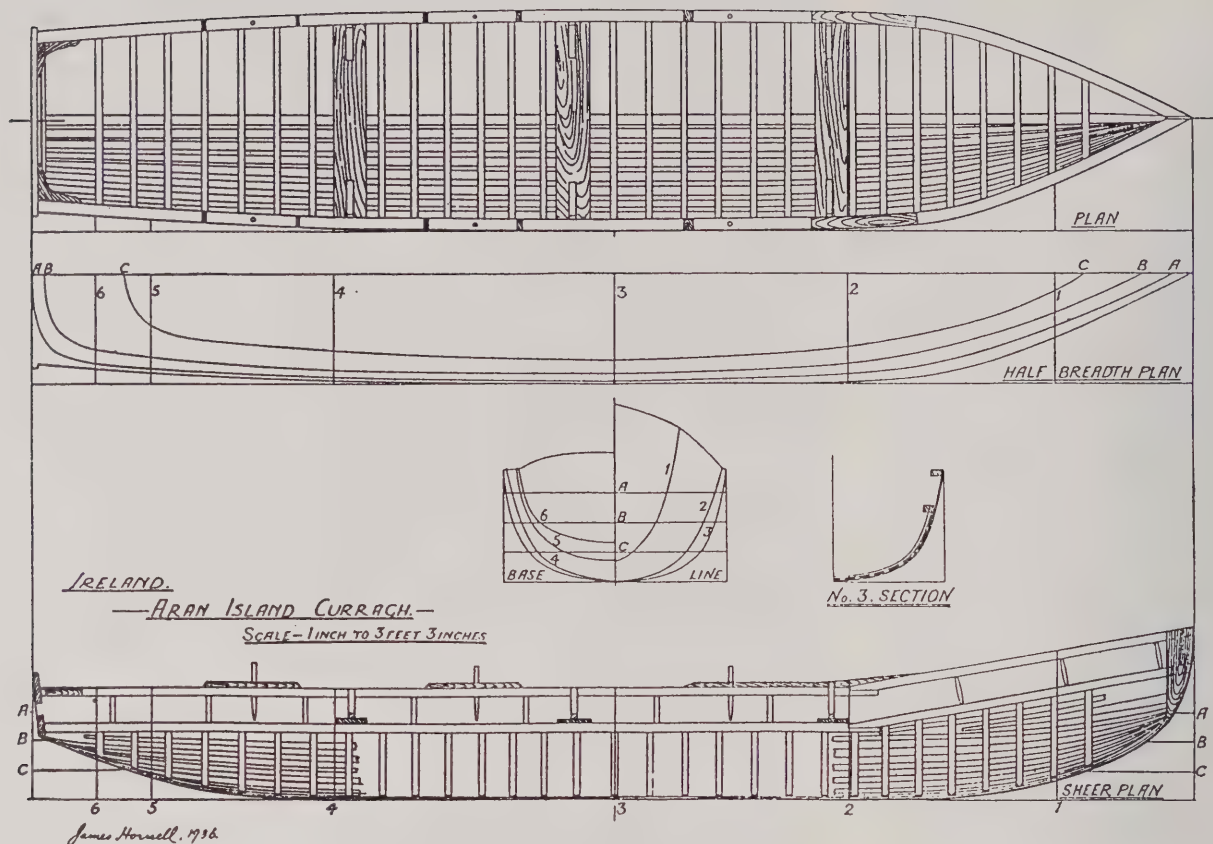
Should you be interested in the Irish currach, you can call Larry Otway at the Brendan Project at (212) 228-5147, or write to him at 80 St. Marks Pl., New York, NY 10003. Larry would be interested in building a currach, or model thereof, or in showing their slide show to an interested group.

Report & Photos by Bob Hicks
Other Photos by Pat De La Chapelle

Opposite page: The first Irish currach (in modern times?) arrives at Gloucester. Interesting juxtaposition with that classic wooden sloop!

This page: A lucky penny's tossed aboard while passing under the bridge. Builder Otway plays the pipes as co-owner Ellen Higgins smiles that Irish smile. Co-owner Pat De La Chapelle is all smiles too.





The Dingle Curragh

COUNTY KERRY

In the Dingle peninsula and in the Blasket Islands the curraghs that go fishing from the many little harbours in this district are the largest, the most elegant, the most beautifully proportioned and the most carefully made of all surviving types. Every part harmonizes; they ride the water more lightly than the sea-fowl yet are strong enough to battle successfully with the wild Atlantic gales that torment this coast in winter.

Although they are used almost exclusively for fishing and communication with the mainland, it is comparatively recently that the Blasket islanders began to use them as generally as do the mainland folk, for the Blasket fisherman, Tomás Ó Crohan, in his autobiography *The Islandman*¹ repeatedly refers to the large wooden seining boats in use in his early manhood both in the Blaskets and at Dunquin. He describes (*op. cit.* pp. 203-5) the coming of the first "canoe" as the curragh is termed in Anglo-Irish:

Somebody said one day that two of the islanders had gone to a fair in Dingle, and that they had bought a canoe from a man when they were drunk. Before long we saw her coming, and we marvelled at her. The women whose husbands were in her began a long, soft musical lament when they saw the quill of a boat that they were in... A day or two after this... what should I see but this very canoe, I thought, full of some objects which they were throwing into the sea... But it wasn't the canoe the two men had bought at all, for that one was in the Island creek.

The second canoe was from Dingle.

The things I had seen them throwing into the sea were pots to catch lobsters. The Blasket people were as strange to that sort of fishing tackle as any bank clerk at that time. Not much of the year had gone before there were four Dingle canoes fishing lobsters round the Blasket after this fashion.

... When the people found out how it was done, the two who had bought the canoe put pots into her. They fished for a year—the only boat from the Island—and made money. Next year off went the crews, racing one another to get canoes, and they were difficult to come by, for very few were being built. Every new one cost from eight to ten pounds.... Merchants from Dingle used to buy the lobsters.... They made an excellent fishery, for the seine fishing had failed by this.

Eventually the two seine boats were seized at Dingle for arrears of rent and since then curraghs are the only fishing craft owned by the islanders.

Even at Dingle the employment of curraghs appears to be of comparatively recent introduction, for Holdsworth¹, writing in 1874, says curraghs have been in use at Dingle only for about 25 years; he adds "but are of longer standing on the coast between Dingle and the Clare side of Galway Bay". He gives the cost at £5, and the size as about 20 by nearly 4 ft., with a crew of four men.

To-day the usual size is greater. It averages 25 ft. in length by a beam (outside) of 4 ft. 6 in.; depth amidships, 23 to 24 in.; three men are now considered a sufficient crew.

The type is a refinement of that of the Aran Islands. It owes the remarkable elegance of the form which is its outstanding characteristic to two principal features: (a) The gunwale sheer curves sweetly fore and aft. No ungainly angular break occurs at the after-end of the bow region, as in other types. Similarly

in the after region, the quarter gunwales are given a similar but less emphatic sheer, in place of the straight run seen in most other types. The bottom curves up correspondingly, so that when the curragh floats light, both ends, gracefully sheered, rise clear of the water; there is practically no straight run along the bottom; in profile it has the form of a long and gently curved arc. (b) Unlike other curraghs where the stern is little less beamy than amidships, the Dingle curraghs narrow in rapidly abaft the last thwart. This reduces the stern transom to less than half the midships beam. (c) The entrance is unusually fine, for the rib frames in the bow region between the head and the shoulder splice, instead of being roundly curved as usual, are bent at mid-length so sharply as to form an acute angle,

and give the appearance outwardly of a sharp "cutwater".

A 25 ft. curragh is fitted with four rowing thwarts, 3 ft. 10 in. apart. Two feet forward of the first is another thwart, perforated at the centre to serve as a mast partner, for these curraghs carry sail (Pl. VI, fig. 1).

The gunwale frame is in three parts: (a) the main or side frame; (b) the curved bow gunwale frame, and (c) the stern frame. Each is formed of an upper and a lower gunwale, as in Aran curraghs, held apart by nineteen struts, $6\frac{1}{2}$ in. long; ten broad rectangular ones are fitted at equal intervals along the waist, with five cylindrical ones in the bow region and four at the stern. As the beam across the upper gunwales is greater than that across the lower ones, the dividing struts slant obliquely downwards and inwards, and when the canvas cover is put on this part of each side slopes gently inwards. The beam outside, amidships, is 4 ft. 6 in., decreasing gently to 4 ft. 2 in. at the last thwart. Abaft this it draws in rapidly till at the stern it is only 2 ft. wide. At the bow shoulder the usual type of splice is used, but more carefully and strongly made than usual.

The number of rib frames is unusually great—thirty-three in the waist region, with ten more in the bows. The average distance apart is $5\frac{1}{4}$ in. but in the places where the rowers' feet may reach the bottom, a number of short accessory frames are added to strengthen these parts.

The ends of the full-length ribs pass through oblique slots in the lower gunwales and may or may not be keyed by means of a cotter pin, on the surface of the gunwale. If not keyed they are cut off flush.

The stringers consist of nine planed white deal laths, $1\frac{3}{8}$ in. wide, on either side of a broad median board or keel-plate, $4\frac{1}{2}$ in. wide. For a distance of about 4 ft. from either end this keel-plate is sawn down the centre and the two halves reduced slightly in width, in order that they may be more easily bent at the end curves. At the stern, the ends of the principal stringers are mortised into the lower unit of the stern frame. These stringers are placed apart from 1 to $1\frac{1}{4}$ in. The ends of each thwart are nailed upon the lower gunwale, and each is supported by an L-shaped knee cut from a naturally grown bend of sally wood, elm or oak. A horizontal L-shaped angle piece is also used to key together the joint where each of the side gunwale bars is countersunk in the end of one of the cross-bars forming the stern gunwale frame. At the fore-end the bow-gunwales, upper and lower, are each united by a countersunk joint and keyed together by a breasthook on the after side. A stout strut is fitted nearly vertical between the fore-ends of the two gunwales (Pl. VII, fig. 2).

The rowing equipment consists of a pair of rowlock cleats, 1 in. thick, fitted upon the upper gunwale abaft each thwart; a thole-pin thrust through a hole in each of these cleats is provided with a socket, the "thimble", nailed below upon the lower gunwale and 15 in. abaft the thwart to which it is related. Between the rowlock cleats on each side a stout batten is nailed on the gunwale, to prevent the nets and lines from fouling the ends of the cleats. For the same reason a narrow batten is nailed obliquely across each thwart inward to the knee.

A "footstick" rests athwart the bottom, 25 in. abaft each thwart. Each end rests on a short cleat nailed across two of the ribs.

Oars. These are of the Aran Islands' pattern having a triangular "bull", 12 in. along the base, which is nailed to the square proximal section (2 by 2 in.) of the loom.

The height of each "bull" is $3\frac{1}{2}$ in. The triangular shape is adopted for reasons of economy, as several of this shape and size may be cut without waste from a 2 in. plank, $3\frac{1}{2}$ in. wide.

The length of the three pairs of oars usually carried is the same for all, 11 ft., but not so the position of the bulls. As each man rows double-handed, overlapping the grips and sits amidships, so the length inboard from the bull must vary with the beam at each thwart. The formula in use is to divide the beam

between opposite thole-pins by two to obtain the suitable working length from the centre of the bull to the top of the square part of the loom.

The blade is $2\frac{1}{4}$ in. wide by $\frac{1}{2}$ in. thick.

The crew of three occupy the first, second and fourth thwarts when net fishing, as the nets are stowed below the third thwart. Livestock is also carried in the same place, as seen in Pl. IV, fig. 2, where a hobbled cow has been stowed on a pile of seaweed in a Basket Islands curragh for transport to the mainland.

One of these curraghs is said to be able to carry a catch of 4000 mackerel.

A steer oar is sometimes carried if a fourth man be aboard. Only at regattas in Dingle Bay are curraghs nowadays rowed four-handed.

As in Wales, the old form of bailer is a turned wooden bowl; an old tin has replaced it.

Mast and sail. All Kerry curraghs are fitted for sailing. A short mast, 10–11 ft. long, about 3 in. diameter, without shrouds, passed through the hole in the forward thwart, is stepped in a socket in a short mast shoe nailed across the eighth and ninth ribs. Through an iron ring near the masthead the halliard is rove with an iron traveller at the end. This hoists a small lug sail, lashed to a yard 9 ft. long. A sheet and a tack control its set.

When under sail one or even two comparatively large lee-boards are sometimes employed—probably a fairly recent innovation. Length 5 ft., width $5\frac{1}{2}$ –6 in. Each is provided with a half loop at the upper end by which it may be hung from a thole-pin. If two are used one is slung from the second thole-pin and the other from the fourth on the lee side.

The cover takes 28 yd. of No. 7 cotton duck. When cut out and sewn together, it is put on the framework inside out, and coated with boiled gas-tar. When this is dry it is turned and nailed on over the frame and tarred again with hot boiled tar. Before use a coat of cold tar may be applied in addition. No pitch is mixed with the tar.

The fishermen's wives machine sew the body of the cover in transverse sections, the edges overlapped from 1 in. upwards, according to the longitudinal curvature of the hull, but in the nose section, which is bipartite, the seam running along the sharp bow edge is hand sewn by the men, for this requires very careful adjustment, and has to be done *in situ*.

Method of construction. No builder to-day can make better curraghs than Michael FitzGerald of Baile-na-nGall (Ballydavid). In June 1936 I was so fortunate as to find him at work on one, and the following account is that of his procedure. This may differ and probably does, in certain details, from that of others. For example, FitzGerald steams and bends his rib frames individually; another builder uses a bending frame in which a number are curved and set in advance.

The builder, who usually works to standardized dimensions, keeps a set of five guide blocks, called collectively the "stocks", partially embedded in the floor of his workshop, spaced several feet apart. Near the outer end of each a stop is nailed. Six feet from the foremost one is a heavy wooden block, 16 in. high; stretching from the inner side of the stops on the foremost stock to the block is laid the bow mould—the two bow pieces from an old curragh. The main section of the lower gunwale frame, steamed to allow of bending, is now placed on the stocks and adjusted against the stops and fixed in position by transverse wedging bars. Work then proceeds in the following order:

(a) The stern bar is fitted and a strengthening L-piece nailed on, at each angle.

(b) Thwarts 2, 3, and 4 are nailed in place.

(c) The lower bow-gunwale frame is adjusted, with the apical angle secured by a breast hook.

(d) The first thwart and the mast partner are nailed on.

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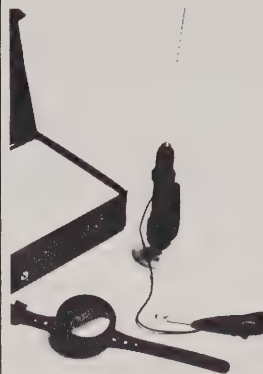
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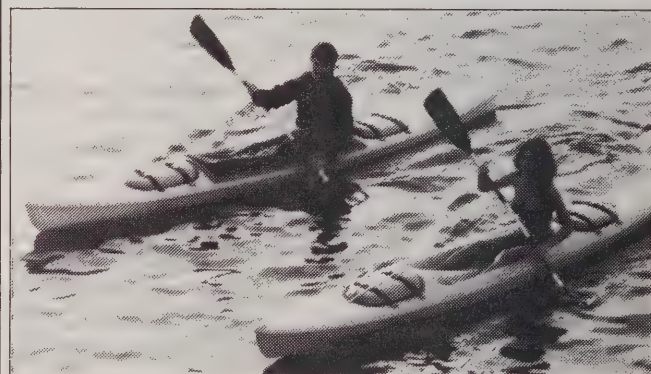
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(e) Holes for the "standards" are bored.

Attention is next given to forming the upper gunwale frame. Although the sectional size of its scantling is the same as that of the lower gunwale, it has to be made from 2 to 4 in. wider in the beam; only two guide bars (see the Kilkee fig. 1, Pl. V) are employed; one is set 2 in. in front of the stern of the lower gunwale and the other over the shoulder splice.

When the frames are finished, the angle of curvature at the shoulder splice is adjusted and this fixed by means of the "splint", a locking shoulder piece.

After boring oblique holes for the standards, a temporary strut is nailed lightly some 6 ft. from the stern and another across near the shoulders.

After lifting the upper gunwale frame to one side the lower ends of the standards are driven into their holes in the lower

gunwale; while doing this the after section is bent upwards a little by means of blocks placed below.

The upper gunwale frame may now be placed in position, and connected with the lower one by fitting the upper ends of the standards into their holes in the upper gunwales.

When the thwart knees, rowlock cleats, marginal battens between the cleats, and thole-pin thimbles have been fitted, the double gunwale frame is turned over, and the ribs inserted in the slots which have previously been cut in the lower gunwales. With the fitting of the stringers and the kelson plank the general framework is complete and may be turned right side up to permit of the fitting of the mast shoe, the foot rests and the accessory short ribs required to reinforce the bottom against the feet of the rowers.

Finally the cover is fitted on and tarred as already described.



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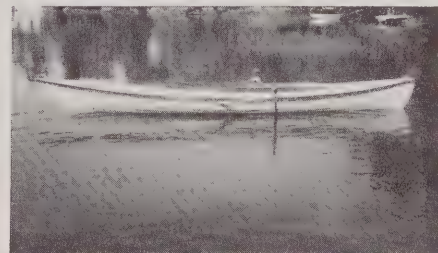
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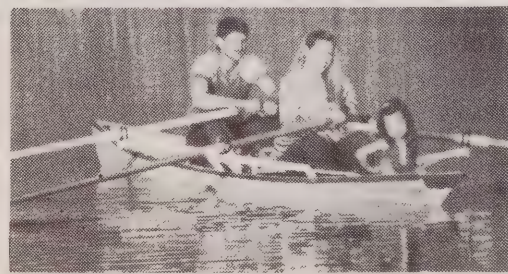
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The Cape Ann Rowing Club's first on-the-water activity of the season was a sliding seat rowing clinic held at the Montgomery yard in Gloucester, MA, on April 11th. Bill Graham, proprietor of Rowing Sport of Ipswich, MA, assisted by Bob Parlee, provided systematic instruction to 24 participants.

Graham has his clinic format worked into a very effective one. He begins with verbal instruction on the dock, illustrating his comments with demonstration of the various stages of rowing with a sliding seat using an Alden Oarmaster mounted on the dock. Upon completion of this preliminary group instruction, the participants each in turn get to go through the moves on that docktop setup. From there each goes into an Alden double with an instructor for the initial on-the-water tryout. When this has helped familiarize the participant with how it all happens, he transfers into an Alden single for his first solo. Anyone advanced enough to want to try, can then go to an Alden Trainer for a more advanced experience.

Bill Graham shows the moves on the dock. Terry Rubin gets her first shot at sliding seat oars. Dick De La Chapelle tries the single Alden. Bob Parlee takes a student out in the double.

Cape Ann Rowing Clinic

Graham breaks down the mechanism of the sliding seat rowing stroke into a series of individual moves. He starts with seat all the way forward, oars held close to his sides and chest, just cleared of the water. He rolls his hands to feather the oars flat, then pushes them away from his body to arms' length. Now he pulls the boat ahead beneath him, as he puts it, although it looks like he's pulling himself back over the boat, in a slow, smooth movement to minimize that weight transfer lurch. Arriving at the back of the seat's travel, knees bent up under chin, arms likewise well bent, he's ready for the power stroke. He rolls his wrists back to set the blades and

as he drops them into the water, presses ahead with his legs first until they are nearly straight, at which point he then pulls further on the oars with his arms until he is now all the way forward on the seat's travel with his arms pulled up close to his sides and chest, legs fully extended. Time to lift out and feather and begin again. It made sense to this observer when broken down into these discrete moves. Done all together in a flowing movement, it's hard to follow just what is happening.

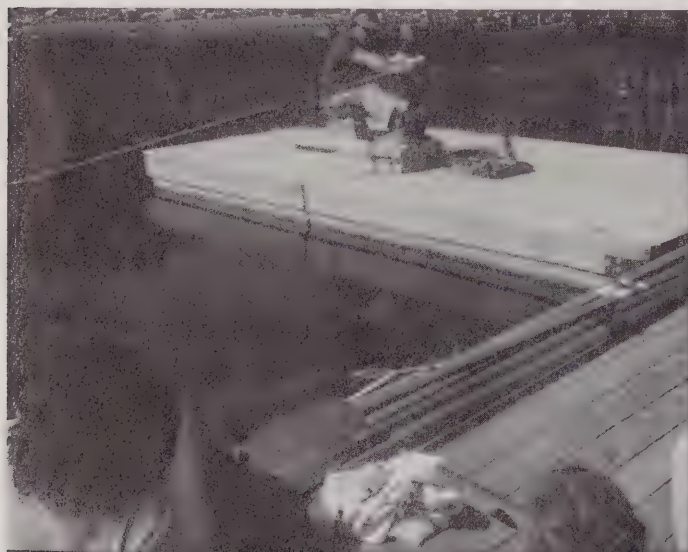
Of the two dozen participants, 16 were women, many members of Gloucester's Sirens Rowing Team. One we spoke with after her first outing in the Alden double had shown a rather competent mastery of the technique.

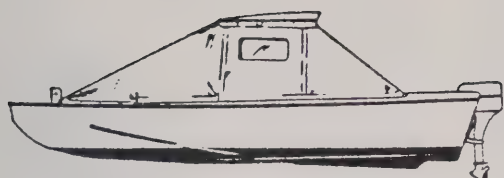
"Have you done sliding seat rowing before?" we asked.

"No, but I've rowed a lot in the dories (the Gloucester Museum School Banks dories)."

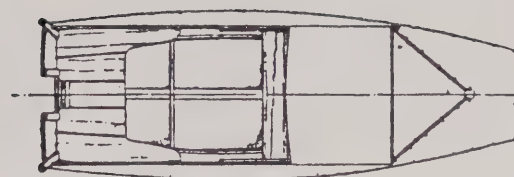
"Well, how did you like this sliding seat way?"

"Okay I guess, but there's something about rowing a dory..."





THE



WANIGAN

BY WESTON FARMER

As old as boating in America is the garvey design.

It's no wonder. These shoal-draft work horses combine super-simplicity with rugged carrying ability

THIS UTILITY GARVEY was designed to fill a need for a simple work scow anyone can build to use in a summer camp. You can haul rocks with her, fish out of her, beach her easily. The garvey is a gussied-up scow. The name is a local one, in use on the Jersey marsh reaches, where the water is thin, money sometimes thinner, and where the scow type of hull has for generations blossomed forth as the "garvey"—plebeian, often homely, always plain, but what a work horse!

But even in this simple design there were some problems. I knew she'd have to be trailable, whereas the true garvey is heavy. She'd have

to be fine-lined enough to move with from 3 to 7 hp kickers, and she'd have to have the carrying power of a north woods wanigan—a lumber-jack's store boat—to lug the camping stuff Joe Doakes would.

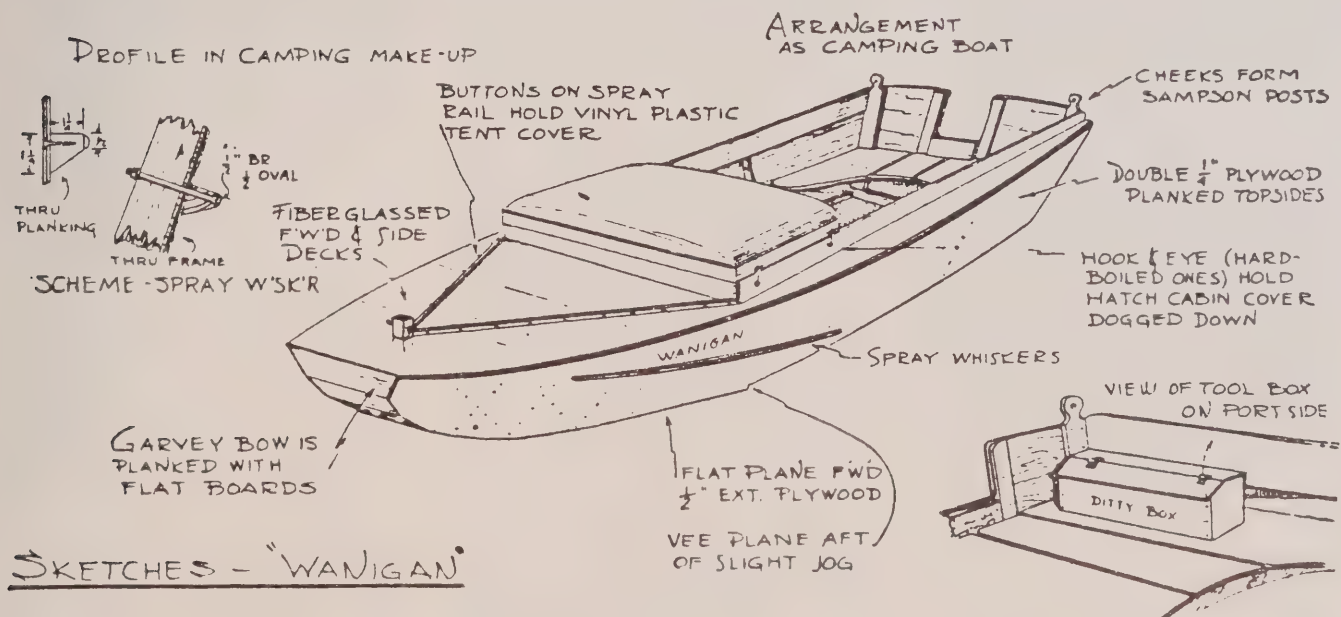
How to meet these conflicting requirements may not loom large now, but they did at first.

I was sitting on a cedar stump in my yard after supper, when the answer came to me. There, before me, bottom up on the muskeg, was a boat I have loved for 46 years—*Badger*, about which I wrote and the design for which I presented in the 1956 BOATBUILDING ANNUAL.

Badger had the feel I wanted this

new garvey to have. Here was a boat sized by some ancient master in the old Toppan Dory shops. I'd cruised her into every pothole from Duluth to Rossport, and loved her. Notwithstanding some purely dory traits, such as crankiness until loaded, she has given more pleasure to several owners than any other boat I can recall offhand.

Right there in the cool shadows of the forest I flopped her right side up, stood in her, and my feet felt all the old quirks she had. So I took a Swede saw, knocked off her top strakes for firewood—they were punky and she had to go sometime—and stuck laths in the muskeg to give



enlarged beam to the floor area between chines, tilted the lath to proper angles for stiffening the hull up under burden, and, transferring the resulting measurements to my notebook, sketched the profile and deck plan of the boat presented here.

She's thus part dory, part garvey, and part north woods wanigan. The combination of work-horse pedigrees back of her should produce a fine boat.

Now, as to the actual building of *Wanigan*, I have made my drawings as detailed as any good mechanic could wish, being quite thorough about the thing because I expect this design to become a classic. She has the earmarks for fame.

So I am not going to go into how to do every little thing, but rather describe some whys and wherefores of her construction and make-up, and perhaps the good mechanics who build her will be un-puzzled by these explanations, and perhaps some newcomers will learn some boating lore. A story is more readable this way.

To begin with, *Wanigan*, like every other boat, must be lofted before actual frame building is commenced. This means the whole boat, not just the body plan. The lines half-breadth and lines profile must gee up with the body plan.

No matter how often a designer writes about this initial step, somebody will always try to build his boat laying down the body plan only. He never gets the boat as designed, and never gets a fair boat.

This lofting process can best be effected on reject $\frac{1}{4}$ " plywood, or the lowest form of plywood. The surface drawn upon should be level.

On this plywood, strike a base line and a floor line, using either a taut piano wire, or a chalk line properly snapped to guide the straight edge while scribing with a chisel-pointed carpenter's pencil the line itself.

Mark off the station spacings carefully as to exact interval, and square from the base line erect the perpendiculars. If your grid is accurate, chances are the offsets will fair well. That is, the $\frac{3}{4}$ " x $\frac{3}{4}$ " pine batten you use to sweep the curves will go through all points with a minimum of shuffling about. But get the swept lines smooth and fair, regardless of the dimensions called for, then transfer the heights and half-breadth points to the body plan, making certain all agree, all fair up.

Here is where your floor layout pays off: draw in the chine fashion pieces forward, the stern knee aft, the keel batten and other inboard members. From these you can get your bevels and molded depths. Also,

you can make half the pattern needed for the transom, because at this time you can expand the transom. The half breadths are along the raked face, so don't build a transom pattern from the end view in the body plan. This end view there is projected, not to true size, and if built on the projected size the transom will be too small.

Remember, too, that in beveling the transom you must allow for rake. If you lift the transom bevel from the sheer and chine lines on the floor, then measure this bevel off the flat face of the transom, it will be too acute, not fat enough.

Once the lines are down, and sweetly faired up all around and the inboard framing drawn in, then you subtract the planking thickness to get the rough unbeveled size of the frames.

The frames are to the lean side of the boat—they always are in any boat; that means that if the boat is narrowing toward the bow, you place the frame to the narrow side, cutting to size on the frame line. Then there will be material off which to take the bevel. Don't subtract the plank thickness by measuring the line in from the frame edge, but take a compass and sweep the plank thickness on a radius (see sketch) and then, when your frame is cut to the resulting mark, you've got her neat.

Now you make up your lumber list. It is a simple job, and where you save a day's wages or more, because everything is laid out before you to neat size, and you can go to your local lumber baron with fixed dimensions in your eye.

When a mill cuts all these little bitty pieces out of full-sized stock, they charge you for the complete big piece that is chewed up, as well as for the mill work at from \$4 to \$6 an hour. You pay for the waste, and the lumberman sells it again.

Better to go to a yard with your patterns, and tell the yardman what you are up to. If he is the average good skate he'll direct you to the scrap pile where, for almost nothing, you can pick up the knees, short end pieces, and in many cases stock for chine battens, and the like.

Of course your planking, keel, and other full-sized pieces will come at the prevailing rate, and you'll have the advantage of knowing the soundness of the material you buy.

For the bottom I have specified $\frac{1}{2}$ " plywood—full $\frac{1}{2}$ " marine, and nothing else. Anything less thick will "oil can," or call for a fistful of frames. In the interests of simplicity, the $\frac{1}{2}$ " waterproof exterior or marine grade plywood will be cheapest

in the long run. You'll need a panel 3' x 12' for the vee'd portion of the bottom, and for the foreplane bib. Many makers of plywood are now producing 12' x 3' panels instead of the old, awkward 4' x 8' size.

For the sides, we use double $\frac{1}{4}$ " plywood sheets. The first sheet is planked up, then the second laid over it, glued and riveted every five or six inches in a diamond or blanket pattern to dive strong, thick, and weighty topsides. Don't try to get away with $\frac{3}{8}$ " plywood. The boat would be rubbery torsionally, and would not have fore-and-aft girder strength.

If you want to, and it works out better for you, the topsides can be planked seam-batten style out of full $\frac{1}{2}$ " cedar, spruce, mahogany or any good planking wood. The main idea of keft should prevail throughout the construction of this boat, because ruggedness is more desirable than any other quality.

She is not a speeder, but meant to drive well with lower powers, hauling great loads of duffel and camp truck.

Now as to the knees for the frames: these should, by all rights, be cut from flitches taken from stumps, and thus be natural crook.

This part of any tree is universally thrown away these days, but if you can get a good elm stump, or white oak stump, or spruce or apple or lemonwood, or yew or cedar, you'll have the material for the frames you need and all out of one stump, in all probability. Ash is excellent, but avoid birch or maple—short-lived.

The skiff, garvey, and all slab-sided boats tend to pant unless the frames arrest the tendency before it can start. In the interests of stiffness, I have shown natural knees for frames. They are handclapsed, or doubled, across the bottom. Thus, they give stiff sides, long life.

When I chopped up *Badger*, the oak knees were still sound after 46 years of service, and were chalky only under the limbers—those nibbed-off corners near the chine where the bilge water must run to get aft so you can bail it.

The frames may be extended to the floor line, with transom cheeks also so extended, and the boat built upside down in this fashion; but I believe a few false molds should be used, especially around the garvey's nose. These may be of $\frac{3}{8}$ " plywood.

Now you are ready for the erection of the frame. Set up the transom on a line cross-scribed on the shop floor. Plumb and horn the frames into position, as well as the false molds around the nose. Brace

everything well.

Next, get out the nose chine pieces and the main chine battens, bolting them where they join as per the drawings.

The nose is a series of flats. If you use a round nose, the cross planks forward will have to be cupped. It is easier to put the cross planks on flat. Performance will in no way suffer. Use fastenings and screw spacings as shown.

Next, you plank the bottom. The vee'd aft plane goes on first, using Elmer's glue or some bedding compound like Kuhl's Bedlast.

Personally, I would prefer to plank the topsides first, letting the bottom lap out and under the topside planking. The trouble with this method would be in pre-aligning the chine piece aft. It will be easier to plank the bottom first, then plane off flush with the chine pieces, and let the topsides overlap.

Incidentally, *Badger's* topside plank came down over the bottom. She was only moderately rounded off here by shore abrasion after 46 years!

If you want chafing (not chaffing) protection, run a strip of fiber glass about 3" wide on the bottom and topside.

Next, the forward flat plane bib is fastened in to the fashion piece. This fashion piece will allow transition from the flat to the V. It is not intended to be a step, and will have no effect either way on the boat's performance, at high or low speeds.

After sanding, and priming with Firzite, the hull can be caulked lightly in the forward cross seams, and flopped over on horses for trimming her out inboard.

Here you have some options. You can either build the short deck, side deck, and arrange the lifting hatch to produce a camping boat, or you can simply throw in a couple of risers, a stern sheet as planned and dimensioned, and a couple of thwarts. Depends upon the use to which you put her.

By all means, though, install the spray whiskers as shown, using bolts at frames, and screws elsewhere if you prefer. These are small oak strakes with sharp section to break the water seal against the hull in that portion where a bow wave will want to climb. These will have little effect in actually knocking down big choppy stuff, but you'll be amazed at how much drier this boat will run if you allow air to get in behind such bow waves—they fall away of their own weight if air does not hold them against the hull.

I have indicated a skeg in dotted lines. Possibly, if you make long runs

on open water, she will handle with less attention to the steering tiller if this is on.

For river or marsh use, I don't think you'll need a skeg. The V in the after portion of the hull keeps the scale model tracking well, and I believe the full-size boat will behave exactly as the working model did. I always build a flotational model of every boat I design to check out the third dimension of design, and this model behaved exactly as predicted.

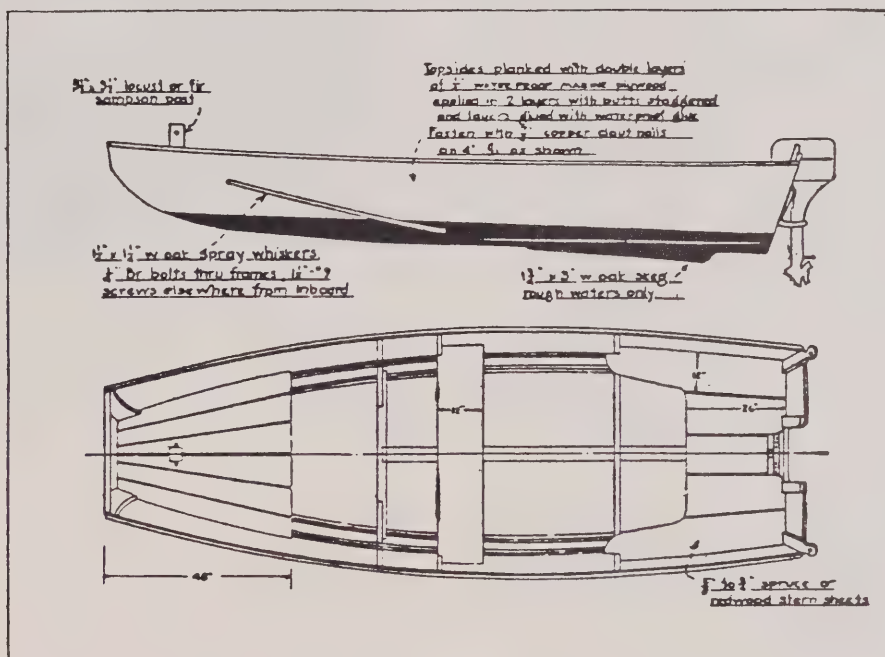
There are just a few more points: The carpentry on inboard trim is straightforward and needs no explanation to any man who is me-

your gleaming yacht, you will don blue serge jacket, yachting cap and white flannels for a go at the yacht club's \$4 steak.

As you leave the yacht club veranda for the deck, with the steak comfortably stowed and with your toothpick steeved at a fashionable angle, you will be the cynosure of all eyes.

It were well, then, to have made certain that when you leap gracefully aboard that your foot is sure.

There is nothing except a scorpion that will make you peel your pants quicker, or squat you in a cool mudhole sooner, than a six-inch sliver of coaming in the starboard



chanic enough to attempt the boat in the first place. But I do think you ought to build the stern sheet exactly as shown—it will prove far more useful and comfortable than the usual ladder-slat hung across the risers in boats these days, and it will contain all the little wrenches, pliers, matches, knives, tobacco and other crud you always go to sea with.

Also the little ditty box for tools is a fine idea. Toss the tools and gimmicks in, and let 'er rain.

I'd also paint the foredeck and side decks, as well as the inboard bottom between chines, with Noskid paint, for the following reason:

Doubtless, after you have launched

cheek of your own stern.

That shouldn't happen to a cynosure, so use Noskid and play it safe.

Wanigan will be recognized by old water rats from the head of the Mississippi to the Louisiana marshes as an exceptionally useful boat. The bateau boys of Quebec and the clammer on the West Coast will know what she is and what she'll do. In her, campers too will have a friend.

The next morning we found our camp enveloped in a thick fog. Nothing could be seen but a few rods of the shore adjoining on either hand,

"It'll lift in an hour or two," said Joe. "We can get our breakfast and eat it, just as well as if it was clear."

While we were eating it began to break away overhead, where rolling vapor-shapes defined themselves, now darker and now lighter; amid the dampness we could feel the warmth of the yet invisible sunbeams striking. Now Greene's Island began to loom through the mist, its steep, sandy northern face looking like a bold, rocky cliff half a mile off. At times the sun seemed almost about to cast a shadow.

"Hear that," said Joe.

"Yes, the steamer's feeling her way up. Her people have an anxious time of it, in thick weather like this."

"She's down below Conimicut, I guess," - listening to the faint, low, regularly-repeated notes of the whistle. "Up here's where they need to see their way most, where the channel's narrow and keeps crooking, and I guess they will, for the sun's melting it up fast. I hear a bell going, too; that's at Conimicut light, like enough."

The fog was indeed going fast, and by the time the boat was in readiness to set forth we could plainly make out her big form, as she slowly steamed up mid-channel, a mile and a half eastward. The sun's hot rays beat down through the misty veil, which entangled them near the earth and kept them from dispersing, and the clammy coolness of an hour before was replaced by a sultry heat which indisposed us for rowing, though we made but little progress before the languid breeze.

"Don't forget to land on Greene's Island," said I.

"If we don't go faster than this, the tide'll get ahead of us, and it'll be a peninsula by the time we arrive; then there would be no use of our landing.."

"Yes, there would; look at that steep sand bluff; we can do some sand-jumping, the way we did up the river."

"It's too hot," yawned Joe.

I was steering for the narrow passage between the island and the main shore, intending to land at the northern point, but when we were nearly there the TRITON suddenly landed while her crew were still several yards from unwet shore.

"I told you 't was getting ready to be a peninsula!"

"Well, it seems to be good walking, so let's fetch the boat across into a decent depth on the other side."

Adventures Down the Bay

Wallace P. Stanley, Author
H.N. Cady, Illustrator



We kicked off our shoes, and, swinging ourselves over the gunwale, laid hold of the painter and splashed across the bar, towing our vessel behind us, till the bottom shelved to knee-deep on the other side. Then we threw over the grapnel, and taking our shoes in hand, made for the shore. The ascent of the steep bank was no slight job in the yielding sand; and, when we reached the flat, grassy top, we flung ourselves down to rest.

The wind seemed stronger here, and we were glad to have it fan us; it was still from the southwest. The shores were now clearly in sight, with the sails slowly gliding past. There were many more vessels to be seen hereabouts than in the more southern regions of the bay, for through this channel went all the craft that came and went to the city, while below Conimicut they were dispersed east and west over the various broad passages.

"There's a four-masted schooner," pointed Joe.

It was coming down under bare poles, in tow of a fussy little tug, whose smallness in comparison showed the size of the vessel behind.

"That's bigger than the old square-riggers used to be, that sailed out of Pierhaven."

"I suppose it is; but it doesn't seem so, somehow - at any rate, it doesn't seem of so much account. I suppose it's easier to manage, though."

"Of course; there isn't so much climbing up and down; there's no laying out on the yards, and no such great stock of rope to haul on and coil away; no braces, and tacks, and clew-lines."

"They don't seem to be used for anything but coasting work, though."

"Well, they're not fit for it. If a square-rigger's out in a blow, she can put a little bit of sail wherever she wants it; but a schooner has to reef down her big sails same as a cat-boat, and let them hang out sideways, with the boom catching in the waves. The best thing schooners can do at such times is to cut to cover; and they keep along near land, where they can do it."

"Well, here goes for a jump!" I sang out suddenly; and, picking myself up from the grass, I made a rush, leaped out, and came down on the slope of sand some fifteen feet below, sinking in the yielding surface and sliding nearly to the bottom. Joe followed, and we jumped two or three times more; and then he declared he'd rather haul a toboggan over a quarter-mile slope of well-packed snow, than tackle the sand again, slipping back two for every three.

"Then 't would be cool weather, too, instead of steaming hot, like this - a swim's the next thing for me!"

So he threw off his clothes, and dashed in; but he had to go out so far before it was waist deep,

that I waded to the TRITON, pulled up the keleg, and sculled out some distance to where it was decently deep, before I followed his lead.

It didn't take long to get nicely cooled for the sun hadn't heated up the water yet; and as I had brought his clothes out to the boat, we dressed on board, then hoisted sail to the favoring wind, and started away northward. First we sailed along by the bluff from which we had looked out upon the water the evening before, which descended to the beach in a steep sandy slope constantly washed and worn back by the rains, as at Greene's Island. Then we floated over the historic Gaspee Point, which ran far out under the water in much the style of Conimicut.

"It's a first-rate place to run aground, that's a fact!" commented Joe.

The bluffs now suddenly notched back to the westward; and there was the narrow opening to a cove a few acres in extent. We sailed in close to the entrance, and saw the surrounding of the little sheet, a pleasing combination of hills, dales and woods; and we might have gone further, had the tide been higher. As it was, the water was covered and almost hidden with a tangled maze of eel-grass; and it's frantic business to try to make way amongst such a mess with a boat.

"Any name to this?" inquired Joe.

"I've only found it named on one map; and if I read it right, it's 'Passaoungquis.'"

"Ow! ship the oars, and let's get away from here, quick! It's worse every time. If I'm going to get home alive, I see I've got to stop asking you for any more names."

Our next landmark was the old beacon off the entrance to Pawtuxet Harbor; a ruinous heap of rough stones which had once been a tall, white-washed cone, surmounted by a large black ball, over which was poised an arrow. A sail of half a mile brought us near it, past a little island with a lone shanty on it, which reminded us somewhat of Fox Island. It was marked as Marsh Island; not a unique or high-sounding name, but Joe professed much relief that it wasn't a string of barbarous syllables still more appalling than the last. We paused a moment to make a landing, as usual. Next was the southern point of Pawtuxet Neck; and we sailed by it into the river - or, rather, the salt-water estuary into which the river emptied. On the left were grassy fields, sloping gently up to small, quiet-looking houses, scattered among the trees; on the right were more modern and pretentious dwellings, at the foot of whose enclosures, bordering on the water, were boat and bath-houses.

"What kind of a wooden chim-

ney is that?" exclaimed Joe, pointing to one of these waterside buildings. "It's to hold the mast," he went on; "the boat's stowed in there bow foremost; see the long door, opening clear to the top of the chimney, so as to let it out - if the weather ever happens to be so extra fine that it'll do for it to come out."

"Well, that does beat all; I wonder what the boat's made of, and how often the sail's raised in the course of the season. At first glance, the affair looked like a little church, with a steeple."

We now approached the place where the river came in from the westward, at right angles; here the bank on the left rose high and steep, with three or four old boats drawn up and baking in the hot sunshine. A little further, and we were in the real mouth of the river, with quite a current against us; and as the high bank shut off the wind, we lowered the sail and took to the oars. But only for a short distance, for the bridge went over just ahead, and beyond the water came roaring and foaming over black, jagged rocks.

Joe rowed up under the bridge, which was so high from the water that the mast didn't touch, and I took a turn around a post with the painter, so as not to be floated back by the current; then we rested a little while in the shade. This was a real river before us - not salt water - and one of the largest in the whole region; here it was many times our boat's length across. There was a lot of

water foaming and tumbling among the rocks and over the old dam timbers which still stretched between them at their highest part. The cotton-mill which formerly stood close by had been burned some years before.

"It's a deal bigger than Pequonset River!" declared Joe. "If we should ever want to tackle fresh-water exploring again, we might come here."

"Yes, and after about half a dozen miles we'd strike the beginning of about fifty dams, strung right along on the river and all its branches, 'way up as far as there's water enough to keep the dust down. This stream has to work its passage, I tell you; and so would we, if we undertook to follow it up."

"Well, if that's so, we won't undertake it till we've invented some kind of light portable derrick that we can rig to swing her up with when we come to such places. If we had such a thing, we could take a turn of the hoisting-rope 'round the mill shafting, and up she'd go."

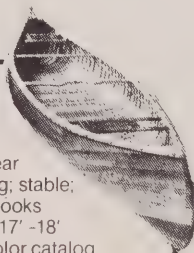
"Very likely she would, if she once got started. I'll tell you something still better; we'll invent some kind of safety dynamite cart-ridge to explode her over."

"And us with her, I suppose. That's a great idea, a grand one; hang on to it. But there's no need of making an air-ship of the old TRITON, just yet; let's be getting back to salt water again."

(To be continued)

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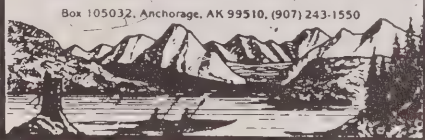
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ANNOUNCEMENTS

SMALL CRAFT DAY AT PORTSMOUTH

The Seavey Island Rowing Club of Kittery Point, ME, will host its 8th Annual Small Craft Day on June 13th at Prescott Park in Portsmouth, NH. Featured activities are three rowing races for traditional small craft only, NO sliding seats, kayaks or canoes. Sign up is at noon for early afternoon races. Michael Kelso, (207) 439-4635.

SUMMER SEMINARS AT MAINE MARITIME MUSEUM

Maine Maritime Museum's Apprenticeship has scheduled four major boat and boatbuilding seminars for the coming summer, along the lines of the Wooden Boat School program. Some of the same instructors, even. John Burke, the man in charge of this sort of thing, wanted you to know now so you could plan your vacation around your choice of program now and not surprise your family just before heading down east.

Lines and Shapes by Dave Dillon will concern itself with those subjects, lofting, laying down, measuring, all that. Dates are June 22nd through July 3rd, fee is \$495 for the 10 day course.

Building the Maine Guide Canoe by Jerry Stelmok will take students through the whole process of building two traditional canoes on original E.M. White molds. Dates are July 8th through 17th, fee is \$495 for the ten day course.

Sail Training by Roger Taylor will take students out daily on the 53' pinky schooner MAINE for seamanship skills development. Three four-day sessions will be offered at \$325 per person (limit of 6 in each session), dates are July 18th-21st; July 23rd-26th; and July 28th-31st.

Boatbuilding Theory and Practice by Arno Day will run three full weeks from August 3rd through 22nd at a fee of \$895.

For all the details and registration forms, write to John Burke, Apprenticeship Summer Seminars, Maine Maritime Museum, 963 Washington St., Bath, ME 04530, or call him at (207) 442-7401.

ADIRONDACK GUIDEBOAT SHOW & RACE

The Saranac Lake Chamber of Commerce will host its 7th Annual Adirondack Guideboat Show July 1-5 in that community in New York state. On the 5th they will run the 25th Annual Willard Hanmer Guideboat & Canoe Race from Lake Flower to the Saranac River. Saranac Lake Chamber of Commerce, 30 Main St., Saranac Lake, NY 12983, (518) 891-1990.

This column lists NEW events of interest that did not appear in the preceding issue calendar listing due to being received too late for such inclusion.

SHIP CHANNEL SPRINT

The 8 mile race for rowing and paddling craft over the old Boston harbor ship channel route will run this year on Wednesday, July 1st starting from the U.S.S. CONSTITUTION in Charlestown, MA at 3 p.m. and finishing at Pt. Allerton in Hull. The unusual date is so the event can be the kick-off for Boston's Harborfest through the July 4th weekend. Traditional and sliding seat rowing craft and kayaks are provided for in a number of classes. Boats entered MUST be able to handle open sea conditions. Ed McCabe, (617) 924-4826.

ANTIQUE & CLASSIC BOAT FESTIVAL

The Boston Harbor Associates and the Constitution Museum are promoting the 5th annual gathering of good old time antique and classic boats at the Boston National Historic Park in Charlestown, MA, on Saturday, July 4th. The main event of the day is the parade of the boats taking part behind the U.S.S. CONSTITUTION as she does her annual turnaround cruise from the old Navy Yard out to Castle Island and back. Sail and power craft are welcome, original, restored or replicas of traditional, classic and antique boats. For those entering, judging and awards are also included. Plenty of docking space is available at Pier 4 in the Navy Yard complex. This year facility for launching trailered boats will be arranged. Boston Harbor Associates, Pat Wells at (617) 666-8530, Ralph Cutting at (617) 489-1137.

NEW LONDON SAIL FESTIVAL

Coming in July in New London, CT, is a three-day Sail Festival, July 10th-12th. Along with the usual fireworks and such hoopla will be Friendship Sloop racing on Saturday and Sunday and a woodenboat race also on Saturday. For Friendship Sloop race entry/info, contact H.C. Vibber, 5 Soljer Dr., Waterford, CT 06385, (203) 442-7376. For the same on the wooden boat race, contact Richard Humphreville, 824 Pequot Ave., New London, CT 06320, (203) 447-7412 eves, (203) 442-5003 work-days.

SOMES SOUND ROWING CLASSIC

This third annual rowing race for traditional and sliding seat rowing craft and sea kayaks will be held on July 11th at Southwest Harbor, ME, over a 3 mile course on open sea just outside the harbor. Advance registration can be made at a savings before July 7th. Post entries will be accepted at higher fees. Race time is 10 a.m. Reg Hudson, (207) 244-3854.

WOODEN CANOE GATHERING

The Wooden Canoe Heritage Association will again hold its summer gathering at Paul Smiths, NY, on July 23-27, four days of paddling and sailing traditional canoes, attending seminars and workshops on all aspects of building, restoring and repairing wood/canvas canoes, and social activities. Tom MacKenzie, (608) 231-2192.

TUGBOAT MUSTER & PARADE

The World Ship Society is sponsoring this year's Tugboat Muster at Pier 4 in the old Charlestown Navy Yard in Boston on July 25th starting at 10:30 a.m. Numerous events involving tugboat handling and a harbor parade to Castle Island and back are scheduled. Excellent viewing for spectators is provided at no admission at Pier 4. Richard Chase, (617) 661-6295 or William Coughlin, (617) 834-9342.

NOANK WOODEN BOAT EVENTS

The Noank Wooden Boat Society has scheduled a number of activities for wooden boat owners for the summer, starting off on July 25th with a race on the Mystic River at Noank, CT. The accent is on the fun of owning and enjoying wooden boats. Over 150 wooden boat enthusiasts presently belong to the fast growing club. Jim Cassidy, (203) 536-6908.

THOUSAND ISLANDS ANTIQUE BOAT SHOW

The nation's oldest antique boat show, the 23rd, is scheduled this year for August 1st and 2nd at the Shipyard Museum in Clayton, NY, at the St. Lawrence River's Thousand Islands area. Over 150 boats, sail, oar, paddle and power, are on display, the larger craft in the water. Thousand Islands Shipyard Museum, 750 Mary St., Clayton, NY 13624, (315) 686-4104.

JUNIPER ISLAND RACE

John Freeman of Burlington, VT, proprietor of the Small Boat Exchange in that city, will host his Second Annual Juniper Island Race for oar and paddle powered boats on August 1st. John Freeman, Small Boat Exchange, 31 Main St., Burlington, VT 05401, (802) 864-5437.

CLASSIC BOAT REGATTA & NAUTICAL FLEA MARKET

Yes, this is a real combination scheduled for August 1st at 9 a.m. at the East Hampton Historical Society Boat Shop, 42 Gann Rd., East Hampton, NY. The flea market is self-explanatory, the regatta will be a three mile event in the harbor. East Hampton Historical Society, (516) 324-6850 days; D. O'Connor, (516) 324-5356 eves.

BOATBUILDING COURSE AT CLAYTON

The Thousand Islands Shipyard Museum in Clayton, NY, has scheduled a one week boatbuilding course, August 8-15, at which Simon Watts, itinerant boatbuilding teacher, will lead the class in building a Herreshoff pram. If this sounds like summer vacation to you, contact the Museum at 750 Mary St., Clayton, NY 13624, (315) 886-4104.

AND THE WOODEN BOAT SHOW

Yet another early announcement, but with good reason. The Wooden Boat Show is on for August 27th through 30th at the Newport Yachting Center. In response to the apparent decline in participation by wooden boat builders, the Show has made some changes in arrangements to make exhibiting more affordable and attractive to the smaller boatbuilders. It's really all we have for the wooden boat trade to have their own days in the sun and deserves support from anyone serious about making wooden boatbuilding a livelihood. If you haven't received the advance information packet, ask for one from Abby Murphy, Newport Yachting Center, P.O. Box 549, Newport, RI 02840, (401) 846-1600. Why so early? Well, if exhibitors sign up early enough, they will enjoy listing in advance major show advertising, let the folks know you'll be there.

TREASURE OF THE ATOCHA

The story of the 16 year struggle to salvage the treasure from the Spanish ship ATOCHA, sunk off the Florida coast, is told in detail in this lavish book by the archeological director for salvor Mel Fisher. It's a 6"x9" hardbound book with 224 pages, 200 illustrations, 100 in color. Available from Seafarers Heritage Library, Box 73, Woodstock, VT 05091, for \$26.45 including postage

MERRIMACK RIVER RACES

Another early announcement for you long-range planners comes from the Greater Newburyport (MA) Chamber of Commerce. They'll be hosting two races on the Merrimack River in Newburyport September 6th and 7th as part of the Harborfest Weekend. On the 6th the Fifth Annual Mighty Merrimack Rowing Race, and on the 7th the Race to the Sea. I know it's awfully early yet, but you can get details now if you like. The Mighty Merrimack Race is at (617) 462-8681, the Race to the Sea at (617) 462-6680. We'll list these again in August.



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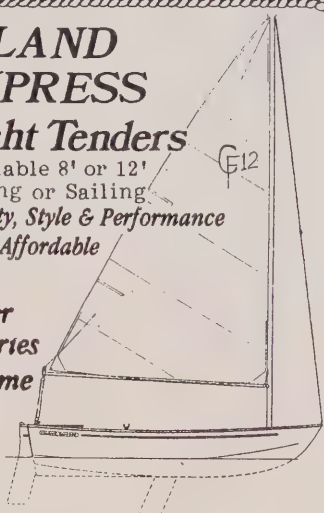
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Registry of Projects

Six times a year (every 4th issue) this column will appear listing all boat projects readers care to submit with willingness to communicate directly with other readers who may subsequently inquire for advice or information on similar projects. The next listing will be in the August 1st issue, deadline for listing is July 1st.

BOBCAT CATBOAT

Ralph Ellis, Rt. 87, #384, Columbia, CT 06237, (203) 228-3178 eves.

Harold Downing, 2993 Montavesta Rd., Lexington, KY 40502.

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Larry Pritchett, P.O. Box 126, Rockland, ME 04841, (207) 594-8806.

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Frank Kahr, 6 Karen Dr., Barrington, RI 02806, (401) 247-1806.

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Bill Howard, 225 Boston Rd., Springfield, MA 01109.

CAPE COD FROSTY • VITA DINGHY CLARK CRAFT PRAM

John Grzywinski, 62 Missal Ave., Bristol, CT 06010, (203) 582-1759.

COLD MOLD SHEATHING

Al Butler, 17 Cononchet Tr., E. Greenwich, RI 02818, is undertaking to sheath his 26' carvel schooner using 1/8" cedar and WEST System (tm) epoxy.

DIABLO

Carl Atwood, 1032 Pleasant St., Bridgewater, MA 02324.

DODGE 16' RUNABOUT, CHRIS CRAFT 19' RUNABOUT

Don Farnsworth, China, ME 04926-0013, (207) 968-2932.

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David Wilde, Karmre-Choling, Barnet, VT 05821

GYPSY

Gregory Pike, 110 Dudley St., Manchester, NH 03103.

NEWPORT 27 SLOOP

Gregory Pike, 110 Dudley St., Manchester, NH 03103.

NUTSHELL PRAM

Ralph Kimball, 55 Maple St., Paxton, MA 01612.

Dan Leininger, 420 Warley St., Melville, Newport, RI 02840, (401) 683-3291.

OARMASTERS IN AN OLDER SHELL

John Stratton, CROPC, 18 Riverside Ave., Old Saybrook, CT 06475.

OLD TOWN WHITE CAP SLOOP

Randy Morse, 389 Pako Ave., Keene, NH 03431.

OWENS 21' O/B CRUISER

Chuck Schmitt, 41 Highfield Rd., Glen Cove, NY 11542.

ROWING/SAILING 21' WEEKENDER

Richard Damon, 139C Escondido Village, Stanford, CA 94305.

SNOWSHOE CANOE

Fred Moller, Old Fitzwilliam Rd., Jaffrey, NH 03452, (603) 532-7635.

STRIPPER CANOE

Bob Humble, 50N Bergen Pl. 3B, Freeport, NY 11520.

TRAPEZE DINGHY

Jim Trick, Jim's Boat Shop, 310 Oak Terrace, Moberly, MO 65270, (816) 263-8344.

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Robert Wadon, 83 Oak St., Randolph, MA 02368.

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Tom Doane & Mark Silverman, 9 Farley Ave., Ipswich, MA 01938.

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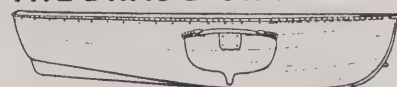
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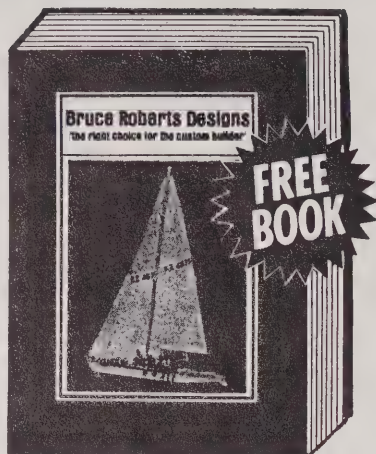
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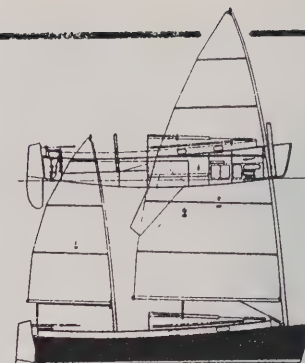
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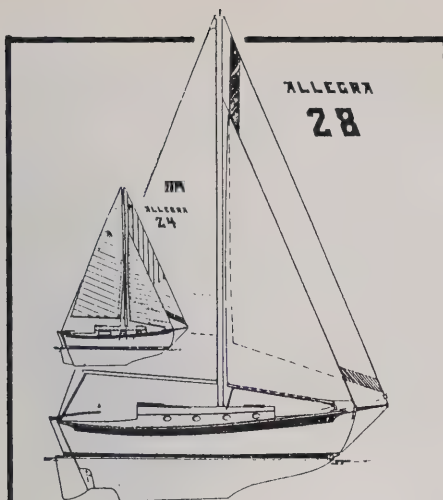
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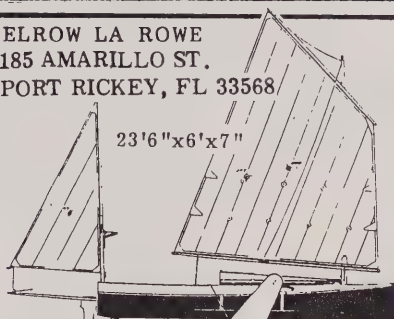
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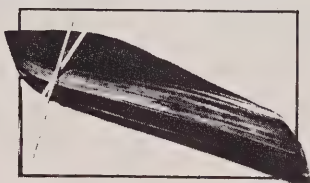
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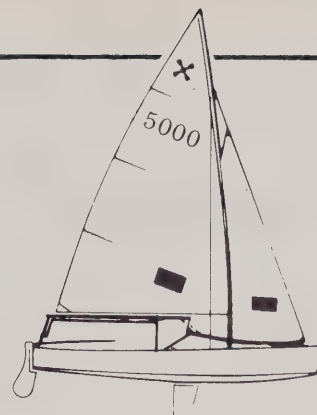


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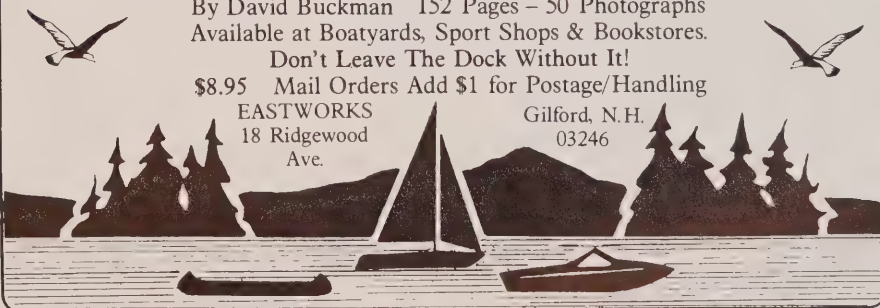
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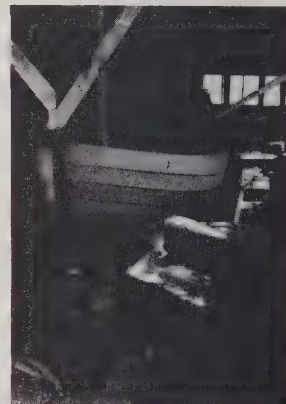


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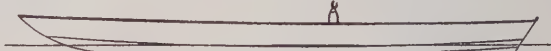


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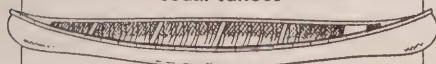
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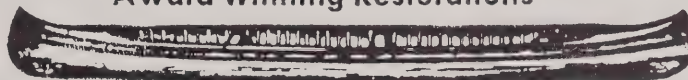


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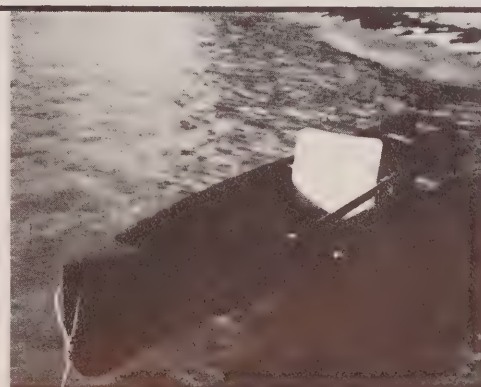


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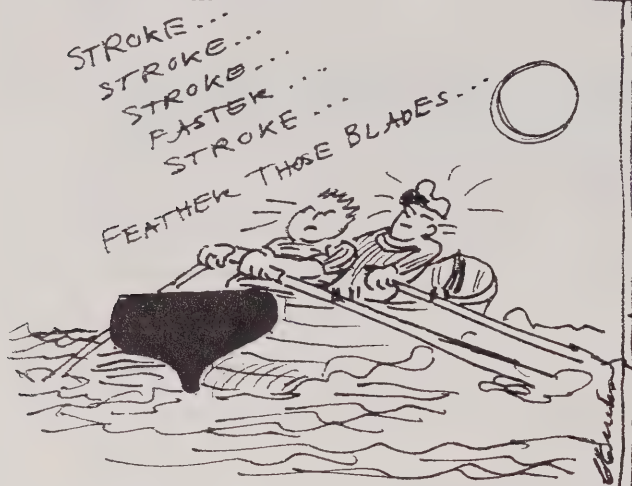
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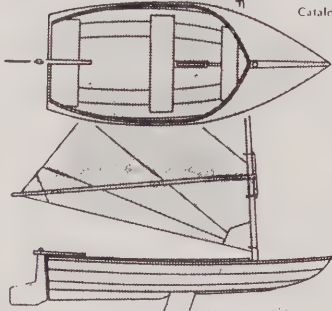


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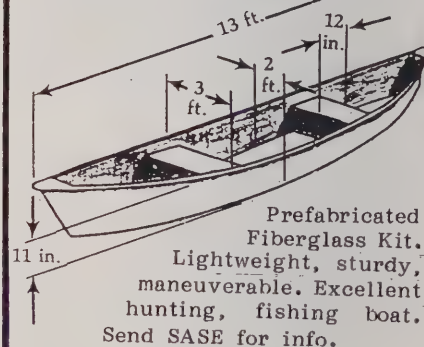
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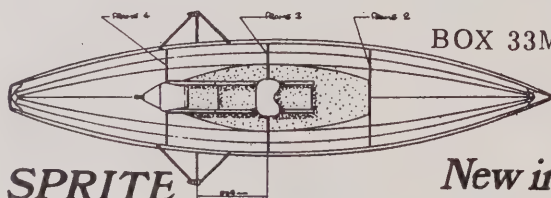
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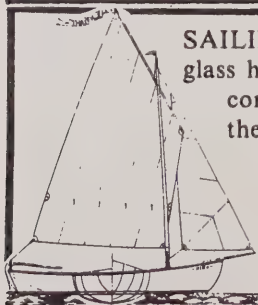


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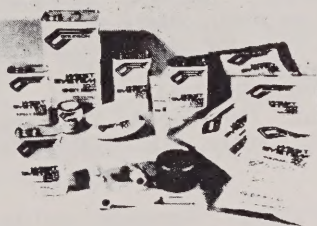
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KLEPPER AERIUS I FOLDING KAYAK with some accessories. Store in closet, carry in packs for travel. GEORGE VON STEIN, P.O. Box 441, Grand Central Station, NY 10017. (3)

15' SEA KAYAK, fiberglass. Foot operated rudder, spray skirt, flotation, paddle, roof racks. Very fast and maneuverable. Everything included for \$400 or part trade of slalom kayak.

PETER MC INNIS, Wenham, MA, (617) 468-4976 eves, (617) 438-0290 days. (2)

HAUTHAWAY design Old Town downriver kayak. Low mileage since factory rebuild. Very fast two-time winner of Run of the Charles. Needs younger owner. \$350 or offer.

NED WATTS, 311 West St., Dedham, MA, (617) 326-1045 eves. (2)

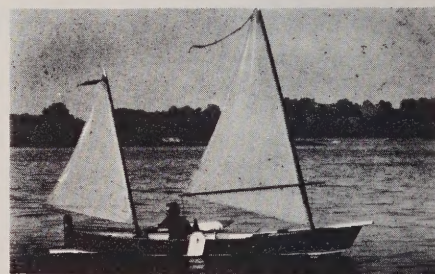
13.5' CULLER flat bottom skiff, cedar on oak, centerboard, dacron spritsail and oars all in good condition. \$1,100.

STEPHEN EMMONS, Kennebunkport, ME, (207) 967-2415. (2)

ROWING SHELL & SEA KAYAK DEMOS. Also discontinued models all at bargain prices. Aquaterra Chinoos, Peinert Fastarts from \$400. PEINERT BOATWORKS, New Bedford, MA, (617) 990-0105. (2)

SPRING BOAT CLEARANCE. 10' Norwegian pram sailing dinghy, strip built with Spanish cedar, like new condition, \$1,500. 9'6" Amesbury dory skiff sailing dinghy from 1986 Wooden Boat Show, excellent condition with new sail and wood spars, \$1,200. 18' Old Town canoe rebuilt, epoxy and varnish inside, epoxy and glass outside, painted with two-part green urethane, \$800. 15' West Wight Potter with trailer and many extras, \$3,800 OBO.

DAN LINDROOTH, 2924 Orchard Ln., Huntingdon Valley, PA 19006, (216) 947-9731. (2)



BOLGER SAILING SKIFF. 15'6"x3'7". Cat ketch rig, leeboards. Very handsome, well equipped, in top condition. See BOATS, Vol. I, No. 9, page 11, "A Cambridge Cruiser". \$1,300.

PETER WATTERS, Cambridge, MA, (617) 492-6467. (2)

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CHARLES CARTER, Miller Place, NY, (516) 473-0309. (3)

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DONALD MANNING, Rt. 3, Thornton, NH 03285, (603) 726-3534. (3)



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MARK DAVIS, Providence, RI, (401) 861-6825. (3)

WILCOX CRITTENDEN BOX COMPASS, 3" diameter in gimbals, new condition. \$20.

WALTER HAWES, 192 Old Marlboro Rd., Concord, MA 01742, (617) 369-6915. (3)

HELP. What's the best way to rig the San Francisco Great Pelican? Anyone out there know?

STAN DZIEJMA, 209 Summer St., S. Walpole, MA 02071, (617) 668-3879. (2)

BRONZE SAIL TRACK, 11/16" wide, 3 sections; 7'9", 6', 4'9". 18'6" total length. \$10.

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FERRIS ANTHONY, N. Royalton, OH, (216) 237-6189 after 6. (3)

TITMOUSE INFORMATION WANTED. From anyone who has built this Sam Rabl design from the 1947 edition of BOATBUILDING IN YOUR OWN BACKYARD (same article may have appeared in a magazine under a different title). This is the 15'6" centerboard mini-cruiser with a V-bottom, plywood planking, sharply raked mast, standing lug rig, bowsprit and jib. It is NOT the latter different TITMOUSE that is strip plank built.

BOB TITUS, 12707 Murphy Rd. #84, Stafford, TX 77477, (713) 495-9737.

18' SHARPIE KETCH, from Gardner's BUILDING CLASSIC SMALL CRAFT, but with small cuddy. All sails, trailer, pram, ready to go. \$2,800

LEN JACOBS, Sea Cliff, NY, (516) 759-0702. (3)

18.5' ALACRITY TWIN KEEL SLOOP, British by Hurley Marine, 2 jibs, main and spinnaker, 3 berths, head, 5hp Volvo OB, Lloyd's Certificate, anchor, compass, skiff, etc. all in good condition. Exceptional value at \$4,000 firm.

BERN WAHLE, Sandwich, MA, (617) 420-1512 eves & wknds. (3)

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ANDY JEWETT, 411 Northern Pines Rd., Gansevoort, NY 12831, (518) 584-9065. (3)

SAN FRANCISCO GREAT PELICAN OWNERS. I'd like to hear from any of you with an eye to having a get-together for future cruising planning in New England and in Florida in winter.

STAN DZIEJMA, 209 Summer St., S. Walpole, MA 02071, (617) 668-3879. (2)

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BOB HICKS, Wenham, MA, (617) 774-0906. (2)



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R. BELLEROSE, Lowell, MA, (617) 454-3866 after 5 p.m. (3)

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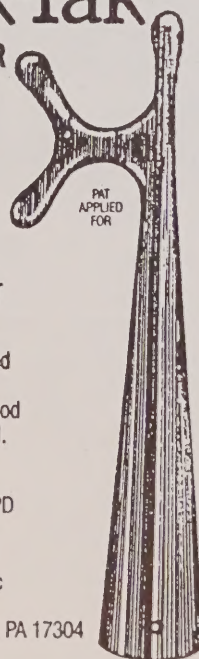
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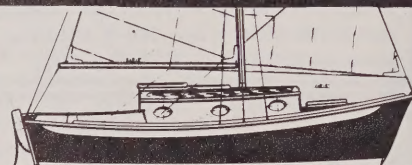
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